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THESIS

IDENTIFICATION OF BEHAVIORAL INDICATORS IN POLITICAL PROTEST MUSIC

by

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December 2015

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**IDENTIFICATION OF BEHAVIORAL INDICATORS IN POLITICAL PROTEST
MUSIC**

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ABSTRACT

Planning and preparing to influence the behavior of foreign target audiences (TA) is an immense and complex task. Current military information support operations (MISO) rely on content-based understandings of standard source material, such as traditional news sources. This approach is limited because each TA has cultural traits that may not be revealed by standard sources. Unconventional sources may supplement current practices and assist in identifying the motivations behind a TA's behavior, which can lead to ways to influence that behavior. Political protest songs are one such source. Protest music is goal-oriented, and lyrics often parallel movement goals of potential TAs. This thesis examines how political protest music can help identify conditions and vulnerabilities that may explain TA behavior. It takes the first step forward in exploring the value of political protest music to the MISO process by employing network text analysis to illuminate symbols, buzzwords, stereotypes, and factoids that reveal behavioral indicators. What is challenging for practitioners is that there is no single method that best identifies all behavioral indicators with political protest music. It remains that results may simply identify behavioral indicators, and that any full explanation of behavior must be developed as part of the whole MISO process.

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LIST OF ACRONYMS AND ABBREVIATIONS

COA	Course of Action
CCJO	Capstone Concept for Joint Operations
DAESH	Arabic translated acronym of ISIL
DOD	Department of Defense
HQDA	Headquarters, U.S. Army
ISIL	Islamic State of Iraq and the Levant
ISIS	Islamic State of Iraq and Syria
JMPI	Jumpmaster Personnel Inspection
MDMP	Military Decision Making Process
MISO	Military Information Support Operations
NTA	Network Text Analysis
ORA	Organizational Risk Analyzer
PO	Psychological Objective
PSYOP	Psychological Operations
PTAL	Potential Target Audience List
SLLS	Stop, Look, Listen, and Smell
SNA	Social Network Analysis
SPO	Supporting Psychological Objective
SH	Student Handbook
ST	Special Text
TA	Target Audience
TAA	Target Audience Analysis
TRADOC	Training and Doctrine Command

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This paper began when I stumbled upon Iron Maiden in Afghanistan. I recognized the universal language and culture of heavy metal. How and why do people in Japan, Chile, Iraq, Iran, Spain, the United States, and South Africa know the words to a song by a British group, based on a Lord Tennyson poem, about the charge of the light brigade during the Crimean War in 1854?

I am forever grateful to the *music makers* and the *dreamers of dreams* that helped me search for the answer. Thanks to them, I am fully aware that the arts have a place in all aspects of the abhorrent ritual of war. We go to war with a marked drumbeat and return with 24 notes on a bugle (or tape recording). Thanks to them, I will listen to the songs of our current and future adversaries and allies with a curious mind.

I am grateful for the academic support of those who have seen this paper from its infancy and have been patient. I thank the schoolhouse for providing feedback with a critical and open mind. I thank every person interested in this project with the suggestion of a protest song. I have heard, “Have you ever heard...?” a thousand times. Most of all, I am thankful for my patient family because I had music playing constantly for the past 18 months.

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I. INTRODUCTION

Humans create a staggering amount of information. Poetry, equations, films, selfies, diagnoses, discoveries. Data pours from our mobile devices, social networks, from every digitized and connected system we use. Eighty percent of this data is virtually invisible to computers—including nearly all the information captured in language, sight and sound. Until now.

IBM—Cognitive Business/Watson Webpage Advertisement¹

Watson, IBM's supercomputer, and Bob Dylan, the American folksinger, appeared in a TV commercial in October 2015 that highlighted the ability of modern computers to summarize human thought and emotion. The commercial was a result of Watson's analysis of 320 of Dylan's songs. It demonstrated just how far computers have improved since Dylan started making music in the early 1960s.² In the commercial, Watson summarized Dylan's body of work, which spans more than a half century, as "time passes and love fades." Dylan smiled and replied, "That sounds about right."³

Computer analyses of human discourse like Watson's, whether in verse or in prose, are indeed impressive, but they cannot fully account for the overall human experience. In some cases, a computer programmer may completely misinterpret sentiments of the original data due to bias or translation error. Social groups can develop code words or symbols that computers—and even those considering outside of a social group—cannot understand. A notable example from music is in the slave song "Follow the Drinking Gourd." The drinking gourd is representative of the constellation, the Big Dipper, which contains Polaris (the North Star). Polaris served as a guide for former and runaway slaves from the

¹ "IBM—Cognitive Business/Watson," October 6, 2015, <http://ibm.com/cognitive/outthink/>.

² Paul Walsh, "Tangled Up in Big Blue: IBM Debuts Bob Dylan in Commercial," *Star Tribune*, October 6, 2015. <http://www.startribune.com/ibm-debuts-commercial-with-bob-dylan-discussing-songwriting-with-watson/330834881/>.

³ "Bob Dylan & IBM Watson on Language," YouTube video, :30, TV commercial, directed by Ogilvy & Mather posted by "IBM," October 5, 2015, <https://www.youtube.be/pwh1INne97Q>.

South to the northern United States.⁴ These codes, of course, were not intended to confuse computers; they were meant to be hidden from slave owners.

Culture is an important aspect of understanding the human experience. However, this is difficult due to immense amounts of data and unfamiliarity with outside groups. Unintentional or intentional bias may limit or overemphasize one's understanding of facets of another group or culture. Not only can one misinterpret data as an outsider, but one could do it on a large scale with the sheer amount of available data. This presents an important question, is an attempt to understand the information environment an impossible task?

A. THE COMPLEX AND IMMENSE INFORMATION ENVIRONMENT

Understanding the information environment, particularly of another culture as an outsider is a very difficult task; understanding the environment as a military outsider is potentially even more difficult. Not only is the latter on the outside culturally, but the coercive nature of military duty adds a layer of uncertainty or even fear from a potential target audience (TA). Target audiences are foreign groups whose behavior U.S. military commanders desire to change based on some goal. TAs can be defined broadly, or narrowly, depending on context, and various demographics such as age, gender, religion, occupation, or location often shape this determination. Given these variables, how does the U.S. military gather credible information to understand the other culture? How does the U.S. military speak with the other culture?

1. The Complex Military Environment

At the highest strategic levels, the U.S. Department of Defense (DOD) understands that the information environment is vital and complex. *The Capstone Concept for Joint Operations (CCJO): Joint Force 2020* recognizes the

⁴ Joel Bresler, "What the Lyrics Mean," Follow the Drinking Gourd: A Cultural History, last modified 2012, http://www.followthedrinkinggourd.org/What_The_Lyrics_Mean.htm; "Eric Bibb—Follow the Drinking Gourd," YouTube video, 3:30, performed by Eric Bibb, posted by "Liam Romalis," March 19, 2013, <https://youtu.be/kjBZEMkmwYA>.

importance of technology in the diffusion of information and its role in reshaping politics around the world.⁵ Additionally, the CCJO recognizes that social media could be a place for movements to build more quickly (by months or years) than they did in the past. It may indeed also be a place for the U.S. military to listen and begin to better understand the information environment. The branches are certainly following this lead. In its operating concept and mission to “win in complex world,”⁶ the U.S. Army noted that this increased speed in information via the Internet and social media requires equally rapid forces to deploy to “seize the initiative, control the narrative, and consolidate order.”⁷ The Army’s wide-range of specialties dedicated to information collection and analysis reflect its recognition of the importance of information in shaping operational environments.

A unique capability within the U.S. Army is to receive both information from outside sources and to disseminate information to foreign target audiences. This capability is normally referred to as Military Information Support Operations (MISO), which are

planned operations to convey selected information and indicators to foreign publics to influence their emotions, motives, objective reasoning, and, ultimately, the behavior of foreign governments, organizations, groups, and individuals in a manner favorable to the originator’s objectives.⁸

By definition, MISO practitioners have the difficult job of remaining a military asset while being involved in influencing the foreign information environment.

A military culture focused on quick measures of performance, such as body and bomb counts, finds it difficult to understand that behavior change takes

⁵ United States Department of Defense, *Capstone Concept for Joint Operations: Joint Force 2020*, (Washington, DC: Joint Chiefs of Staff, September 10, 2012).

⁶ United States Army, *TRADOC Pamphlet 525–3–1: The U.S. Army Operating Concept: Win in a Complex World*. (Fort Eustis, VA: Training and Doctrine Command, October 31, 2014.): 11.

⁷ *Ibid.*, 11.

⁸ United States Department of Defense, *Joint Doctrine Note 2–13—Commander’s Communication Synchronization* (Washington, DC: Joint Force Development, December 16, 2013): II-4.

time, even when the target audience is willing. This is even more difficult because, unlike standard metrics, information is difficult to measure. The reactive and hard-hitting coercive power of the military does not easily mix with the long struggle of the information environment built on years of tradition and trust. In many cases, the military will focus on easily measurable approaches because they provide immediate and quantitative results. Even with the MISO process, there is sometimes a desire to get directly to making MISO products (Phase IV) without a well-thought out plan. Some believe this is due largely to lack of patience and a desire for immediate and measurable effects.⁹

Despite this troublesome trend, a few simple “schoolhouse” approaches exist that can help slow it down. One example is the U.S. military doctrine for patrolling operations that shows the importance of stopping and listening to an environment to get better situational awareness.¹⁰ While walking through the woods or the streets, a patrol is supposed to pause and gather information about the surrounding environment. This process is formalized as stop, look, listen, and smell (SLLS—pronounced “sills”). A second example is a mantra, “slow is smooth and smooth is fast,” that is told at the U.S. Army Advanced Airborne School during the jumpmaster personnel inspection (JMPI), where a jumpmaster inspects a paratrooper’s parachute and equipment. The intent behind the message is to take one’s time and conduct the inspection correctly and deliberately as there is only one chance to get it right. In both of these examples, anything out of the ordinary should immediately gain a soldier’s attention. Unfortunately, the values of “stop and listen” are not being applied as well as they could be to understanding potential target audiences.

⁹ Patrick C. McKinney, *Hierarchy of Psychological Effects Model and the Military Information Support Operations Assessment Framework* (Fort Bragg, NC: United States Army JFK Special Warfare Center and School—Psychological Operations Doctrine Division, 2015), 24.

¹⁰United States Army, *Student Handbook (SH) 21–76: Ranger Handbook* (Fort Benning, GA: United States Army Infantry School, July 2006), 4-3; United States Department of Defense. *Field Manual 3–50.3: Multi-Service Tactics, Techniques, and Procedures for Survival, Evasion, and Recovery* (Washington, DC: United States Department of Defense, 2007), I-3.

2. Military Information in a Complex Environment

Fortunately, the seven-phase MISO process provides an existing foundation for practitioners to “listen” to foreign target audiences. The first phase, planning, is the first chance for MISO personnel and other military planners to identify potential target audiences. Military objectives are aligned with external objectives, and in some cases, the information environment.

The second phase, target audience analysis (TAA), which is arguably the most important phase of the entire process, is where MISO personnel tie current foreign target audience behavior to the desired behavior of the supported commander or representative. For example, if a commander wanted to understand the Islamic State in Iraq and Syria's (ISIS) animosity to Western governments, he or she could look at the Sykes-Picot Agreement of 1916. Pending an end to World War I, the colonial powers of Russia, France, and England set borders in present-day Turkey, Jordan, Iraq, and Syria for their own benefit. Today, ISIS claims that Sykes-Picot is one reason why they are expanding their caliphate.¹¹ Despite its importance, the TAA process is overwhelming. Different MISO professionals or units may conduct different phases; therefore, some may only see end products with the final derived

¹¹ “The End of Sykes-Picot,” YouTube video, 15:04, from a production by *Al Hayat* (ISIS media department) in June 2014, posted by “World 2 Day,” June 29, 2014, <https://youtu.be/i357G1HuFcl>; Joyce Karam, “ISIS’ ‘Caliphate’ One Year Later: The End of Sykes-Picot,” *Al-Arabia News*, June 25, 2015, <http://english.alarabiya.net/en/views/news/middle-east/2015/06/25/ISIS-Caliphate-one-year-later-The-end-of-Sykes-Picot-.html>.

PSYOP objectives (POs) and supporting PSYOP objectives (SPOs).¹² They may never see the research and background that went into the final products. The amount of information one can gather to conduct TAA is also immense in scope and depth. MISO professionals are expected to sort through and pull MISO-relevant information from a range of sources, including academic-like strategic studies, to open-source blog entries. This provides an interesting dilemma: Where does one conduct initial research to start the TAA process?

Information gathered in the planning phase (Phase I) should be timely firsthand information from or about a potential target audience. It should be short, concise, and tell a narrative. It may eventually explain current target audience behavior after formal analysis. More importantly for this research, it should prepare the TAA analysts to identify as many measurable conditions as possible that can help explain the behavior and vulnerabilities to feed into the formal TAA process. Moreover, this should occur as quickly as possible.¹³

Key to the formal TAA phase (Phase II) is the proper identification of actual *conditions* and *vulnerabilities* of a TA's behavior (steps 2 and 3, respectively). Here, *conditions* refer to those circumstances that may explain

¹² United States Army, *Special Text (ST) 33-01: Military Information Support Operations (MISO) Process*. Fort Bragg, NC: United States Army JFK Special Warfare Center and School, December 31, 2014; United States Department of Defense (DOD)—Joint Staff, *Joint Publication 3-13.2—Psychological Operations*, (Washington, DC: Department of Defense, January 7, 2010), chap. V.

PSYOP Objective—"a general statement of measurable response that reflects the desired behavioral changes of foreign TAs . . . [to best] support the accomplishment of the supported commander's mission." Written in a "verb-object" structure (decrease violence in Anbar province). United States Army, *ST 33-01: MISO Process*, 1–23.

Supporting PSYOP Objective —"are the specific behavioral responses desired from the TA to accomplish a given PO." Written in a "subject-verb-object" structure (TA reports criminal activity to police). United States Army, *ST 33-01: MISO Process*, 1–24

¹³ United States Army, *ST 33-01: MISO Process*, 2–10 to 2–22. As adapted from ST33-01:

Conditions—Situations, events, values, beliefs, and attitudes that explain current behavior.

Vulnerabilities—Characteristics, motives, psychographics (attitudes, lifestyles, motivations, opinions, fears, loves, hates, cultural norms, and values), demographics (gender, religion, age, socio-economic status, ethnicity, political affiliation, education, occupation, and geography), and symbols (visual, audio, audiovisual with cultural/contextual significance) that be leveraged to change current behavior.

current behavior. According to MISO doctrine, these include situations, events, values, beliefs, and attitudes that affect TA behavior.¹⁴ Situations and events are much easier to identify than values, beliefs, and attitudes. The Sykes-Picot Agreement mentioned earlier is an example of a past event that created a situation that people live in. The creation of borders in the interest of Western powers, caused conflicts because the people and tribes lived under different understandings of boundaries for years prior. During TAA, a formal cause-and-effect analysis is conducted to determine if these are actual conditions that truly explain current behavior. *Vulnerabilities* refer to those weaknesses that can be leveraged to change current behavior. According to MISO doctrine, these include characteristics, motives, psychographics, demographics, or symbols of the TA that influence behavior.¹⁵

For example, if a TA follows a religious tradition such as Islam, certain people such as imams hold credibility in religious matters. If an imam condemned a school bombing, the TA may be obliged to also condemn it. Then again, this example may show just how complex the matter is. Some TAs may find a school bombing outside the traditional expertise of an imam. Some of these, such as symbols and demographics, may be easier to identify. Then again, there are multiple definitions of the word *symbol*. In *A Handbook to Literature*, William Harmon wrote that a symbol “combines a literal and sensuous quality with an abstract or suggestive aspect.”¹⁶ For example, crosses suggest Christianity, while stars and crescents represent Islam. Within Christianity, a crucifix, a cross with a dying Jesus, holds a significance for Catholics, while may be seen as grotesque to others. The removal of basic Christmas symbols such as

¹⁴ United States Army, *ST 33-01: MISO Process*, chap. 2.

¹⁵ *Ibid.*, 2-17 to 2-22.

¹⁶ C. Hugh Holman and William Flint Thrall. *A Handbook to Literature* (Indianapolis: Odyssey Press, 1972), 519; United States Army, *ST 33-01: MISO Process*, 2-21. MISO doctrine states symbols “are any visual, audio, or audiovisual object having cultural or contextual significance to the TA. . . . Often a symbol evokes an emotion of thought in addition to its obvious and immediate significance or meaning when presented to a particular TA. Symbols can be very powerful in persuasion.”

snowflakes and wreaths from seasonal red Starbucks coffee cups reached the news during the 2015 holiday season. Some saw the removal of the pictorial symbols as a loss of the meaning of the holiday, more specifically the Christmas, season. Starbucks, on the other hand, understood symbols and how their simplicity can suggest a deeper concept. The difference between a standard white coffee cup and the holiday red coffee cup was enough. Starbucks did not require pictures to tell customers what the holiday was. It was the red color that Starbucks used for years that was symbolic. It is interesting to consider what kind of uproar would happen if Starbucks had changed their coffee cups to the green, a color with symbolic meaning in Islam. A goal of TAA is to determine if any real or perceived rewards or motivations can help to change behavior by leveraging vulnerabilities.

3. The Relevance of Music and Pop Culture to MISO

Soft power, the “ability to get what you want through attraction rather than coercion” (e.g., influence and change behavior), is slow to develop and difficult to use but vital to a nation’s success.¹⁷ Soft power, unlike military hard power, comes “from the attractiveness of a country’s culture, political ideals, and policies.”¹⁸ Admittedly, these are not the normal weapons of the military. Adding to the struggle is a misperception that popular culture is solely a form of entertainment and not of information or intelligence. As Joseph Nye has noted, “popular entertainment often contains subliminal messages about individualism, consumer choice, and other values that have important political effects.”¹⁹ This does not mean there are nefarious intentions behind popular entertainment, but rather that “the line between information and entertainment has never been as

¹⁷ Nye, *Soft Power*, Preface.

¹⁸ Ibid.

¹⁹ Ibid., 46.

sharp as some intellectuals imagine, and it is becoming increasingly blurred in a world of mass media.”²⁰

Arts and entertainment provide a public forum for people to express their feelings, grievances, and narratives. The arts, like other areas of the information environment, take advantage of the Internet and social media to learn and build their craft. For example, one can learn how to paint, play the guitar, or dance thanks to millions of YouTube videos. The Internet is also used to disseminate and receive feedback about their products. Of the arts, music may be one of the simplest areas for an outside military to build a picture of the information environment given it is widely disseminated and easily accessible to outsiders, such as the military.

Music, which is widely disseminated throughout the Internet, combines sounds with visuals to evoke feelings from listeners. The phrase, “feel the music,” is understood by many despite the fact that humans regularly only *hear* music. Background music from instruments surrounds words, coordinates rhythm, pitch, and tone. Visuals, such as costumes, set designs (on live stages and in music videos), theatric hair and makeup, and movie-like videos, accompany the music to create an experience that brings out emotions in listeners. For example, Papa Emeritus, the lead singer of the band Ghost, regularly dresses as the anti-Pope. He dons a black and white bishop’s miter on his head emblazoned with a large (upside-down) Petrine Cross under the letter, “G,” presumably for the band’s name. His face is painted black and white, like a skull. Without even hearing the band’s music, one can surmise (though with potential pitfalls) what kind of music they play and what subject of their music is. On the other hand, their melodic and progressive rock sound alone do not immediately go with a darkly dressed anti-pope lead-singer (Figure 1) backed by non-descript nameless ghouls. Their anonymity adds to their allure. Most of their songs are credited to “A Ghoul Writer.” Their catalog includes near adoration-like poetry in “He Is,” and carnival-

²⁰ Ibid., 47.

like syncopated rhythm in “Secular Haze.”²¹ Only when one pays attention to the lyrics, or has the benefit of visualizations, can one pull out the chants of, “Hail Satan” in the song, “Year Zero.”²²

Figure 1. Papa Emeritus III, Lead Singer of Ghost



Papa Emeritus III of the band, Ghost, visually displays dark symbols to connect audience members from their melodic yet progressive music to a demonic message. Adapted from: Salvatore Deville Feigel <http://deville1.deviantart.com/art/Papa-Emeritus-Ghost-395601305>.

²¹ A Ghoul Writer, “Ghost—He Is (Lyric Video),” YouTube video, 4:15, song “He Is,” from the Ghost album *Meliora*, written by A Ghoul Writer, released August 2015, posted by “GhostBCVEVO,” November 9, 2015, <https://www.youtube.be/4CSFkjPm0A0>; A Ghoul Writer, “Ghost B.C.—Secular Haze,” YouTube video, 5:19, song “Secular Haze,” from the Ghost album *Infestissumam*, released April 2013, posted by “GhostBCVEVO,” February 19, 2013, <https://www.youtube.be/vyQZ13joblY>.

²² A Ghoul Writer, “Ghost B.C.—Year Zero (Censored),” YouTube video, 5:12, song “Year Zero,” from the Ghost album *Infestissumam*, released April 2013, posted by “GhostBCVEVO,” March 27, 2013, <https://www.youtube.be/gkBt7yLXyDk>.

Perhaps more difficult than separating visuals, like with Ghost, is separating the individual elements of the song itself. We live in a world where few people make or understand music. For the regular person who cannot relate to musical notation and scores, the access is through the words and lyrics because “lyrics give songs their social use.”²³ Even adding a meter or unintended foot tapping makes a poem more song-like. These difficulties are even more acute for outsiders. If a non-Spanish speaker were to hear the upbeat horns and excited vocals of “Sanguinarios del M1” by BuKnas de Culiacán, while eating at a Mexican restaurant, they would not think anything was out of the ordinary.²⁴ When one adds a translation of the lyrics, one gains a story of the “bloodthirsty” Sinaloa Cartel lieutenant Jose Manuel Torres Felix who was gunned down by the Mexican Army in 2012.²⁵

The lyrics therefore can provide important information about a song’s message without the influence of visuals and instruments. This idea suggests song lyrics can be a potential source of meaningful information within music, including political protest music. The question becomes, can the lyrics stand independent of the music and visuals?

B. RESEARCH QUESTION

Can political protest music identify behavioral indicators to assist in the early planning and analytical phases of the MISO process? Can it identify

²³ Simon Frith, “Why Do Songs Have Words?,” *Sociological Review* 34, no. S1, (May 1986): 101, doi: 10.1111/j.1467-954X.1986.tb03315.x.

²⁴ Edgar Quintero, “Buknas De Culiacan—Sanguinarios Del M1 (Official Audio),” YouTube video, 2:00, from the album *En Vivo*, 2010, posted by “DashGoTV,” May 12, 2014, https://www.youtube.be/yJJU_MK75rY.

²⁵ Edgar Quintero, “[English Lyrics] Movimiento Alterado—‘Los Sanguinarios del M1’ (10 best narcocorridos 2/10),” YouTube video, 2:50, from the Movimiento Alterado collaboration, 2011, posted by “Zach Foster,” April 15, 2014, <https://www.youtube.be/WIPBdDkYRYg>; “El Compa 300(Gente Nueva)_Los Bukanas De Culiacan,” YouTube video, 3:07, posted by “jesusoro707,” February 22, 2012, <https://www.youtube.com/watch?v=n4dEsYMFyw0>; “They Killed El Onedead,” *Borderland Beat*, October 14, 2012, archived at <http://web.archive.org/web/20140521231820/http://www.borderlandbeat.com/2012/10/they-killed-el-onedead.html>.

conditions that set current behavior? Can it highlight vulnerabilities that may lead to behavior change?

C. CONCLUSION

To answer these questions, this research will provide a general review of MISO doctrine regarding behavior change, popular music theories, and group behavior theories. The subject of the next chapter is MISO doctrine. It is included to show that MISO is based on sound influence theories, but some gaps in procedure exist. This is followed in Chapter III with a review of music theories in order to demonstrate that music is a credible source of behavioral or emotional information. Chapter IV examines contemporary social movement theory in order to bridge the MISO doctrine with music theories and understand what influences people to change their behavior and act or mobilize in a different manner. This leads into Chapter V, which discusses how network text analysis (NTA) can identify important behavioral indicators such as symbols, stereotypes, buzzwords, and factoids. It includes a review of text and network analysis techniques in order to understand the limitations and benefits of the combination of computers, software, and humans. It demonstrates these techniques on two important eras of important political protest music, namely the Vietnam and Civil Rights Eras in the U.S. in the mid-20th century, and the Troubles of Northern Ireland in the 1970s and 1980s. Results are discussed in Chapters VI and VII for the Vietnam/Civil Rights and the Troubles cases, respectively. The thesis concludes with Chapter VIII, which verifies that indeed, political protest music can be of benefit to assist in the identification of conditions and vulnerabilities with a minor caveat: there are many analytical methods which can be applied to numerous target audiences within various conflicts.

II. REVIEW OF MISO DOCTRINE AND PRACTICE

A. MILITARY INFORMATION SUPPORT OPERATIONS²⁶

Military Information Support Operations (MISO), are defined as planned operations to convey selected information and indicators to foreign publics to influence their emotions, motives, objective reasoning, and ultimately, the behavior of foreign governments, organizations, groups, and individuals in a manner favorable to the originator's objectives. MISO fits into the larger U.S. strategic military picture, especially in ensuring a synchronization of any commander's messages:

Military information support (MIS) units follow a deliberate process that aligns commander's objectives with an analysis of the environment; select relevant specific publics; develops focused, culturally, and environmentally attuned messages and actions; employs sophisticated message delivery means; and produces observable, measurable behavioral responses.²⁷

1. The Seven-Phase MISO Process

The seven-phase Military Information Support Operations (MISO) process is described in detail in *Joint Publication (JP) 3–13.2—Psychological Operations* and *U.S. Army Special Text (ST) 33–01: Military Information Support Operations Process* as shown in Figure 2. In phase I, “Planning,” many of the psychological objectives are determined in synchronization with other members of the military staff. Initial guidance in identifying potential target audiences and any assessment criteria that will shape the following steps are created in this phase. In phase II, “Target Audience Analysis (TAA),” MISO professionals look at potential TAs to determine reasons for their current behavior and for potential

²⁶ United States Army. *Army Techniques Publication (ATP) 3–53.1, Military Information in Special Operations*, (Washington, DC: HQDA, April 23, 2015), 1–1. As noted, “The term for the function changed from Psychological Operations (PSYOP) to MISO; however, PSYOP remains valid as a historical reference, as the Army branch, the regiment, and for many unit names.”

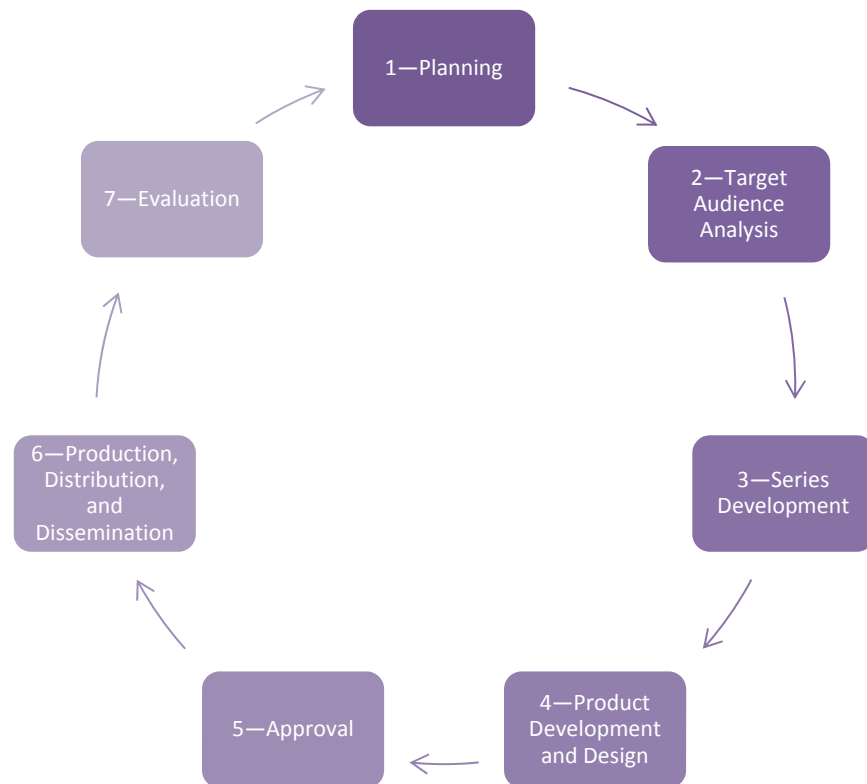
²⁷ United States Department of Defense, *JDN 2–13—Commander's Communication Synchronization*, II-4.

vulnerabilities that may cause them to change their behavior to a more desired state. Larger concepts that apply to larger groups are focused to individual behavior changes to individual TAs during phase III, “Series Development.” In this, all potential TAs are measured with the larger goal, or desired behavior change. For example, consider a goal to draw more men to a celebrity charity baseball game in Saint Louis, MO. Consider the large TA, such as “males of Saint Louis who watch baseball.” It may be the case that males over 65-years-old enjoy games through the AM radio. Males between 35 and 65 prefer games in person. Males between 18 and 35 prefer to stream games online. Finally, males under 18-years prefer to watch baseball games on local TV. This knowledge, usually gained in phases I and II, helps develop and synchronize specialized messages to each TA, but all within the larger goal.

In the previous example, the desire to influence all males in St. Louis to physically attend the charity game should be dropped. Instead, a coordinated series may include family packages for the ones that attend games. Online streams and local TV may coordinate commercial sponsors or social media use such as hashtags. It may be understood that those true believers over 65-years may never attend or participate in an event and treated appropriately. Products to influence TAs are coordinated, tested, and developed in phase IV. Products can be physical, like posters, verbal like radio shows, audio/visual like TV shows, or any other method of communication that may influence a particular TA. In phase V the appropriate authority approves the products, some of which require higher-level approval because of the dissemination method, or the number or type of people in the potential target audience. In phase VI the products are produced, distributed to users, and disseminated to the intended TAs. Phase VII evaluates whether the entire process was successful, what changes need to happen, and why. It sets the planning and preparation for the next operation.²⁸

²⁸ United States Department of Defense, *JDN 2–13—Commander’s Communication Synchronization*, III-17.

Figure 2. Military Information Support Operations Process



Adapted from: (U.S. Department of Defense, *Joint Publication 3–13.2—Psychological Operations*, (Washington, DC: Joint Staff, January 7, 2010).

TAA, or the second phase, is widely considered the most important phase among practitioners. As former 4th PSYOP Group Commander, Curtis Boyd has written, “There is no question that affecting adversary decision-making begins with a psychological appreciation of the target audience.”²⁹ Similarly, the MISO manual notes, “TAA is the cornerstone of effective MISO . . . MISO will be ineffectual or even detrimental to mission accomplishment without this critical analysis of the TA.”³⁰ Consequently, this research will focus much of this discussion on the early phases of the MISO process, including TAA.

²⁹ Curtis Boyd, “The Future of MISO.” *Special Warfare*, January 2011, 22–29, <http://www.soc.mil/swcs/swmag/archive/SW2401/SW2401TheFutureOfMISO.html>.

³⁰ United States Army, *ST 33–01: MISO Process*, 2–1.

2. Target Audience Analysis

During TAA, PSYOP professionals attempt to explain the conditions that set TA current behavior. It examines questions like: Can the TA effect behavior change? What caused this TA to act this way? Why does another TA act differently? What is the likelihood that the TA will change their behavior? How does the TA get information? Can the TA be reached through other means?

Once conditions are identified, PSYOP professionals attempt to illuminate vulnerabilities in order to change a TA's behavior so that it aligns with a commander's intent.³¹ The TAA stage of the seven-phase MISO process is, "[where PSYOP Soldiers] examine the motivations and consequences of behavior to determine how best to influence . . . the behavior of selected foreign (target) audiences."³²

Figure 3 presents the steps involved in TAA. The first formal step is to identify and refine target audiences. Many of these come from potential target audience identified in phase I of the MISO process, planning. The second step of TAA is to determine effectiveness. If a potential TA will never be able to have an impact on a greater behavior change, despite political demands, then they should not be involved in the process. If the TA can, then we move to the next step. The third step is to identify the *conditions* of current behavior, as introduced in Chapter I. Here, we consider the situations, events, values, beliefs, and attitudes that affect TA behavior. In many cases, specific events lead to situations that effect values, beliefs and attitudes. As mentioned previously, events in many cases are easier to identify that the other conditions because they involve a location, time, action, and actors. In Ireland, there were many violent events that involved British aggression. Examples such as the execution of "Leaders of '16," numerous "Bloody Sundays," the internment of 1971, and the hunger strikes of 1980 and 1981 carried through time and motivated some throughout the

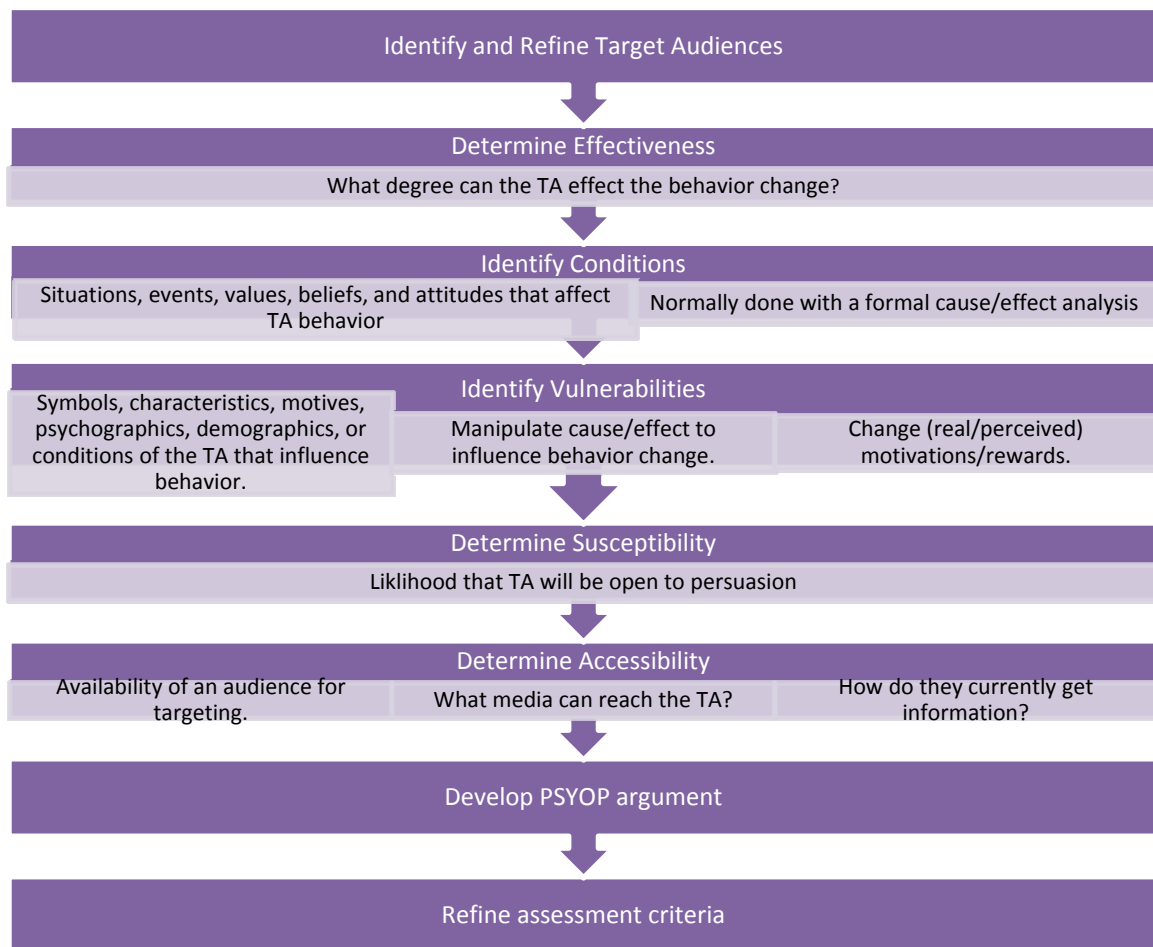
³¹ United States Army, *ST 33-01: MISO Process*, chap. 2.

³² *Ibid.*, 2-1.

Troubles. The fourth step is to identify *vulnerabilities* that can be leveraged to make a TA change their behavior. This is especially difficult because an improper understanding may cause backlash. Interesting vulnerabilities exist on both sides of the Troubles of Ireland.

After World War II, the British Empire was losing its colonies. It was not going to “lose” Northern Ireland. The Irish on the other hand, had been fighting the English for 800 years. If India, Malaya, Sudan, Nigeria, Rhodesia, Jamaica, Canada, and Hong Kong could all make moves to separate themselves from the British Empire, then Ireland, with its intimate knowledge, could as well. The fifth step in TAA is to determine susceptibility. What is the likelihood that the TA will even be open to a change? In the St. Louis baseball example, there may be no chance in getting an 80-year-old man to attend a celebrity charity game, so the TA must be removed from consideration, or another condition or vulnerability must be identified that applies to the TA. The sixth step in TAA is the identification of accessibility to the TA. Can one even reach the TA physically or cognitively to deliver a message or influence them? The seventh step is the formation of the argument. Why should the TA change their behavior? This argument should include the desired behavior and a combination of identified vulnerabilities. For example, by engaging the British politically and diplomatically, the Irish will be able to gain independence like other countries. Important to the formulation of the argument are supporting arguments, and types of techniques or appeals to be used. The eighth and final step of TAA is to refine the assessment criteria. This step takes measure information from the planning phase and refines it to fit the TA as it now appears through the TAA process. These assessment criteria answer the question, “How will we know the TA changed behavior?”

Figure 3. The Target Audience Analysis Process



Adapted from: (U.S. Department of Defense, *Joint Publication 3–13.2—Psychological Operations*, (Washington, DC: Joint Staff, January 7, 2010). Ch. V.) and (Headquarters United States Army, *Special Text 33–01: Military Information Support Operations Process*, (Fort Bragg, NC: U.S. Army JFK Special Warfare Center and School, December 31, 2014), chapter 2.

B. ROOTS OF MISO DOCTRINE

Models inside MISO doctrine were built from “numerous disciplines, including psychology, sociology, and anthropology.”³³ Despite this claim, doctrine only reflects a few references from these fields. The only academic sources explicitly mentioned are from psychologists Robert Cialdini and Abraham Maslow. Cialdini is known for his work on persuasion and marketing, in particular,

³³ United States Army, *ST 33–01: MISO Process*, 2–10.

the principles of influence: scarcity, authority, social proof, liking, reciprocity, and consistency.³⁴ Maslow, on the other hand, is known for his work on human motivation and happiness, especially his hierarchy of needs: physiological, safety, love/belonging, esteem, and self-actualization.³⁵ There are also references scattered throughout MISO doctrine that inform the reader to review a 900-page best-selling psychology history book and a psychology textbook.³⁶

Though not specifically cited in doctrine, Edward Thorndike's law of effect, B.F. Skinner's reinforcement theory, and Albert Bandura's social learning/self-efficacy theory appear implicitly.³⁷ They are all part of the formal MISO cause-effect analysis that takes place in the third step of TAA, "Identify Conditions."³⁸ MISO doctrine combines Thorndike's law of effect with a "power of immediate gratification" to explain a target audience's perception on consequences of behavior.³⁹ The law of effect argues that situations followed by reward are strengthened, and situations followed by punishment are weakened.⁴⁰ Thorndike further described his work as a search for "wants, interests, purposes, and desires," which fall in support of the identification of conditions and vulnerabilities (steps 2 and 3, respectively) in the TAA process, which is outlined in Figure 3. Skinner's reinforcement theory supports the study of cause-effect relationships,

³⁴ Robert B. Cialdini, *Influence: The Psychology of Persuasion* (New York: Harper Collins, 2007), xiv.

³⁵ Abraham H. Maslow, *Motivation and Personality*, 3rd ed. (New York: Harper & Row, 1987).

³⁶ United States Army, *ST 33-01: MISO Process*, 2-14 and 2-16; John O. Cooper, Timothy E. Heron and William L. Heward, *Applied Behavior Analysis*, 2nd ed. (New York: Pearson, 2007); Morton Hunt, *The Story of Psychology*, (New York: Anchor, 2009), Kindle edition.

³⁷ Edward L. Thorndike, "Animal Intelligence: An Experimental Study of the Associative Processes in Animals," *The Psychological Review: Monograph Supplements* 2, no. 4 (June 1898), <http://dx.doi.org/10.1037/h0092987>; Edward L. Thorndike, "The Law of Effect." *The American Journal of Psychology* 39, no 1/4 (December 1927): 212-222. <http://dx.doi.org/10.2307/1415413>; Charles Ferster and B. F. Skinner, *Schedules of Reinforcement* (Englewood Cliffs, N.J.: Prentice-Hall, 1957).

³⁸ United States Army, *ST 33-01: MISO Process*, 2-10.

³⁹ United States Army, *ST 33-01: MISO Process*, 2-15; Thorndike, "The Law of Effect."

⁴⁰ Thorndike, "The Law of Effect," 212.

and behavior modification during TAA.⁴¹ It holds that actions are based on past, positive performances, which mirrors the TAA focus on conditions.⁴² Skinner builds upon Thorndike's work by following the simple logic between stimuli, responses, and positive reinforcers (omitting negative reinforcers).⁴³ This may also lend credibility to a positive soft power approach to assist influence activities or international relations. Bandura's social learning theory builds further on Thorndike and Skinner, but adds that behavior can be learned from observing others, a potential tie to TAA vulnerabilities.⁴⁴ His insistence on self-efficacy contends that people can identify and change errant behavior.⁴⁵

C. REVISION OF MISO DOCTRINE

A gap exists in current MISO doctrine between the planning phase (Phase I) and TAA (Phase II) that is related to the identification of behavioral indicators. This appears solely to be a problem with the planning phase; however, as is recognized in doctrine, a PSYOP professional is always researching potential target audiences.⁴⁶ In doctrine, there is a paragraph dedicated to "conducting initial research for target audience analysis."⁴⁷ An outsider to MISO may not realize that at times, different people or units and detachments, such as the MIS

⁴¹ Francisco J. Labrador, "Skinner and the Rise of Behavior Modification and Behavior Therapy," *The Spanish Journal of Psychology* 7, no. 2 (November 2004): 180, <http://dx.doi.org/10.1017/S1138741600004881>.

⁴² B. F. Skinner Foundation, "Biographical Information," last modified 2014, <http://www.bfskinner.org/archives/biographical-information/>; B. F. Skinner, *The Technology of Teaching* (New York: Appleton-Century-Crofts, 1968)H; Ferster and Skinner, *Schedules of Reinforcement*.

⁴³ B. F. Skinner, *Contingencies of Reinforcement; a Theoretical Analysis* (New York: Appleton-Century-Crofts, 1969), 23.; Paul Chance, "Thorndike's Puzzle Boxes and the Origins of the Experimental Analysis of Behavior," *Journal of the Experimental Analysis of Behavior* 72, no. 3 (1999): 433.

⁴⁴ Karin Jordan, *The Quick Theory Reference Guide: A Resource for Expert and Novice Mental Health Professionals* (New York: Nova Science Publishers, 2008), 107, 111.

⁴⁵ Warren Tryon, "A Methodological Critique of Bandura's Self-Efficacy Theory of Behavior Change," *Journal of Behavior Therapy and Experimental Psychiatry*. 12, no. 2 (June 1981): 113, doi: 10.1016/0005-7916(81)90003-3.

⁴⁶ United States Army, *ST 33-01: MISO Process*, 2-1.

⁴⁷ Ibid.

Development Detachment or a higher unit MISO Planner, conduct the planning phase in conjunction with the Operational Preparation of the Environment (OPE) during the overall Military Decision Making Process (MDMP).⁴⁸ The unit or people that conduct TAA in phase II may not be the same as the initial planners in phase I. The only deliverable products from the planning phase are: 1) PSYOP Objectives (POs), 2) Supporting PSYOP Objectives (SPOs), 3) Potential Target Audience List (PTAL), and 4) Initial Assessment Criteria.⁴⁹ Thus, much of the brainstorming and identification work that goes into the planning phase is never passed to the next group and the next group essentially starts anew. A recent Naval Postgraduate School (NPS) thesis sought to make the connection between the two phases by creating a web-based TAA platform that could be shared across units and phases.⁵⁰

MISO doctrine should be revised to ensure that early identification in the planning phase is undertaken and shared throughout the entire MISO process. There is a precedent with the PTAL. Because there is not enough time in the planning phase, potential TAs are identified in the PTAL to be further developed in TAA. Potential conditions and vulnerabilities that explain current TA behavior are identified during the same time that the potential TAs are identified. It is unfortunate that this informal list does not accompany the PTAL into TAA. The creation of a “Potential Behavior Conditions and Vulnerabilities List” to follow the PTAL into formal TAA may be beneficial. The list, like the PTAL would serve as a potential starting point for those that conduct TAA.

⁴⁸ U. S. Army, *Army Doctrine Publication 5-0, The Operations Process*, (Washington, DC: HQDA, May 2012), 8. The Military Decision Making Process is the formal Army planning process used at the tactical and operational levels. Page 8 outlines the seven-step process: receipt of mission, mission analysis, course of action (COA) development, COA analysis, COA comparison, COA approval, and orders production.

⁴⁹ United States Army, *ST 33-01: MISO Process*, 1–26. Potential Target Audience List (PTAL)—the planner’s broad estimate of potential target audiences. Usually group by SPO. Initial Assessment Criteria—Questions that provide guidance in the development of information requirements. When answered, they “describe trends in behavior change.”

⁵⁰ William Orkins and Carla Kiernan, “COREnet: The Fusion of Social Network Analysis and Target Audience Analysis” (master’s thesis, Naval Postgraduate School, December 2014).

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III. REVIEW OF TRADITIONAL AND CONTEMPORARY MUSIC THEORIES

There are not more than five musical notes, yet the combinations of these five give rise to more melodies than can ever be heard. . . . In battle, there are not more than two methods of attack--the direct and the indirect; yet these two in combination give rise to an endless series of maneuvers.

—Sun Tzu, in *The Art of War*, Chapter V (Energy)⁵¹

A. CRASH COURSE IN POPULAR AND FOLK MUSIC THEORIES

In order to add music to the large list of items reviewed by MISO professionals, a case must be made to show that music indeed influences people and legitimately expresses behavioral indicators and emotions at least as well as traditional media. Overall, music is contentious, but there are some things that everyone generally accepts.

This chapter begins with basic music theory to orient the reader to the different concepts that make music. The idea of a musical genre begins to show groupings of music and people with similar interests and likes. It continues with the important discussion concerning human emotion and the ability, or inability, to convey its various states by voice, instrument, and song, which are dependent on the ability of the performer and the interpretation of the audience. Of particular importance to this research is the discussion of the role that lyrics have in music. Lyrics may not always make the song, but lyrics are universally easier to analyze and they generally convey much more explicit messages about themes than instruments. The lyrics in political protest music provide direction, education, and information. The various types of power are reviewed to highlight the importance of a socially independent *informational power* and its role in the immense and

⁵¹ Sun Tzu, *The Art of War*, ed. Bob Sutton, trans. Lionel Giles, (Seattle, WA: Amazon Digital Publishing, 2014), Kindle edition, chap. 5 (Energy).

complex information environment.⁵² The next section concerns the coalition building theory, which emphasizes the credibility of musicians in building credible coalitions or movements. As this chapter will discuss, one can be credible for a variety of reasons, such as their involvement in an actual movement. The chapter concludes with a brief history of the influence of popular, folk, and rock music on modern political protest music, which ties all of these disciplines together by telling a story, using simple repeatable words, and bringing the target audience into a political movement.

B. MUSIC

Music is difficult to define. What some consider music, others may consider obnoxious noise. Thus, a definition of music must be broad and inclusive of all cultures, instruments, and personal preferences. Consequently, the definition of music here is organized sound. This organized sound consists of the following characteristics: “loudness, pitch, contour, duration (or rhythm), tempo, timbre, spatial location, and reverberation.”⁵³

Music has been shown to influence emotions and behaviors across cultures and musical genres. An episode of the 1980s medical examiner drama *Quincy*, the precursor to modern forensic dramas like *CSI* and *Bones*, once played on fears about how far the influence of music could go. In it a teenager was killed while dancing in a mosh pit during a punk rock show.⁵⁴ At one point in the episode, a woman tells the title character, “I’ve seen children come off that dance floor with crushed ribs and bloody faces, like soldiers fighting some kind of insane war.” Quincy replied in inquisitive disbelief, “What could persuade a kid to

⁵² John French Jr. and Bertram Raven, “The Bases of Social Power,” in *Studies in Social Power* (UK: Oxford, 1959): 150–167.

⁵³ Daniel J. Levitin, *This is Your Brain on Music: The Science of a Human Obsession* (New York: Dutton, 2006) Kindle edition, chap. 1.

⁵⁴ A mosh pit is an informal circle of the participants of a punk, metal, or rock concert that includes rough contact and improvisational movement that could be interpreted as dancing. Mosh pits have exhibited violence in trampling and fights in the past.

act like that?” “Maybe the greatest persuader there is—music,” the woman answered.⁵⁵ In an article concerning U.S. Air Force band music, the author states, “Music surpasses speech by establishing a communicative connection between people that involves the basic sense common to all, without resorting to sounds unique to any one race, ethnic or social group. . . . The better the musical (performance), the more influence is projected.”⁵⁶ This may reflect a bit of wishful thinking, but it is generally accepted that music can assist in influencing emotions, and better musicians can make better songs.

Additionally, musical genres themselves are difficult to label and categorize. Daniel J. Levitin (and colleagues) developed a model of music defined by emotions rather than musical genres.⁵⁷ They outlined five factors, which are somewhat contentious

- A *Mellow* factor comprising smooth and relaxing styles
- An *Unpretentious* factor comprising a variety of different styles of sincere and rootsy music such as is often found in country and singer-songwriter genres
- A *Sophisticated* factor that includes classical, operatic, world, and jazz
- An *Intense* factor defined by loud, forceful, and energetic music
- A *Contemporary* factor defined largely by rhythmic and percussive music, such as is found in rap, funk, and acid jazz.⁵⁸

A few universal concepts exist about how music might reflect the emotions of artists. In Western music, there is some agreement that certain arrangements

⁵⁵ “Quincey [sic]—Next Stop Nowhere,” Vimeo video, 47:04, from an episode originally televised on NBC, *Quincy: Medical Examiner*, “Next Stop Nowhere,” Season 8, Episode 8, December 1, 1982, posted by “John J Doe,” April 29, 2010. <https://vimeo.com/11340437>.

⁵⁶ Lowell E. Graham, “Music in the Military: It’s about Influence,” *The American Music Teacher* 54, no. 3 (Dec 2004/Jan 2005), 34.

⁵⁷ Peter Rentfrow, Lewis Goldberg, and Daniel Levitin. “The Structure of Musical Preferences: A Five-Factor Model.” *Journal of Personality and Social Psychology* 100, no. 6 (June 2011): 1139, <http://dx.doi.org/10.1037/a0022406>.

⁵⁸ Rentfrow, et al., “Musical Preferences,” 1139.

in instrumental music are perceived as happy or sad.⁵⁹ A slow tempo is perceived as sad, while fast tempos generate excitement or happiness. Tones with consonance are said to sound pleasant, while dissonant tones are unpleasant or unnatural. Additionally, there is the notion of major and minor keys. Generally, music in the major key is happy and music in the minor is sad.⁶⁰ On the website YouTube, there are groups such as the “Major vs. Minor Project” dedicated to “hacking” the well-known music and reversing its key. For example, they put the slow R.E.M. song, “Losing My Religion” in major key to make it sound more like R.E.M.’s hit “Shiny Happy People.” They also put the poppy Hanson song, “Mmm-Bop” into a minor key to make it sound depressing.⁶¹

C. EMOTION AND EXPRESSION IN MUSIC

Philosophers, musical scholars, and psychologists cannot agree about emotional expression in music.⁶² One of the earliest theories, the judgment theory of emotion, states, “music cannot express or represent ‘definite feelings,’ because it cannot represent . . . particular emotions.” Leonard Meyer was one of the first to attempt to bridge a connection between the formal structured musical world and expressionist “extramusical world of concepts, actions, characters, and situations.”⁶³ Meyer notes that there are two general ways to observe a listener’s emotional response to a song: through overt changes in their behavior and

⁵⁹ “The Music Instinct Science & Song,” DVD, directed by Elena Mannes, Bobby McFerrin and Daniel J. Levitin, Alexandria, VA: Distributed by PBS Distribution, 2009.

⁶⁰ “The Music Instinct Science & Song,” directed by Mannes, et al.

⁶¹ Examples of this can be seen on the “Minor vs. Major Project” on YouTube. Bill Berry, et al, “R.E.M.—‘Losing My Religion’ in Major Key,” YouTube video, 4:46, from the R.E.M. album *Out of Time*, 1991, posted by “Citiprime,” January 22, 2013, <http://youtu.be/y6Kmilq2-m8>; Isaac Hanson, et al, “‘MMM-Bop’ by Hanson in Minor Key (Full),” YouTube video, 2:38, from the Hanson album *MMMBop*, 1996, posted by “Oleg Berg,” June 9, 2013, http://youtu.be/A9HZH_P_5qM.

⁶² Jenefer Robinson, *Deeper than Reason: Emotion and Its Role in Literature, Music, and Art*. (UK: Oxford, 2005), part 4.

⁶³ L. B. Meyer, *Emotion and Meaning in Music* (Chicago: University of Chicago Press, 1956), xi and 307. For example, Meyer points out that there is confusion in distinguishing between “emotion felt (or affect) and mood . . . most of the supposed studies of emotion in music are actually concerned with mood and association.”

observable physiological changes.⁶⁴ For a PSYOP professional, gathering physiological responses, such as a listener's blood pressure, is nearly impossible; however, it is possible for a MISO professional to observe emotionally-based behavioral changes in groups based on analysis

Bias may impact what one feels. A song is a translation of a thought, which is a translation of an emotion. These translations are then forced into the limitations of instruments, tempo, rhyme, and ability. The final product therefore, may not fully represent the initial thought or emotion.

1. Emotions

Basic human emotions and their expression are independent of each other. As noted, expressing emotion through music is another matter entirely. Paul Ekman is best known for identifying a list of 15 emotions, all of which could theoretically appear in songs. The list includes amusement, anger, contempt, contentment, disgust, embarrassment, excitement, fear, guilt, pride in achievement, relief, sadness/distress, satisfaction, sensory pleasure, and shame.⁶⁵ Ekman himself updated his work on emotions to note that people can express emotion deceptively, "Not only can there be emotion without expression, there can be what appears to be expression without emotion. Humans can deliberately or habitually fabricate a facsimile of an emotional expression, facially and vocally."⁶⁶ This is important in music to identify internal vulnerabilities by any expressions of emotion, literally or lyrically by the artist. For example, an artist can express or say that they are sad or even angry over the death of their child, even though they may have never experienced the event. An artist can express nearly any emotion and use normal human expression in visuals (body language, videos, album covers, etc.) to reinforce the sought emotion.

⁶⁴ Ibid. 9.

⁶⁵ Paul Ekman, "Basic Emotions," in *Handbook of Cognition and Emotion*, eds. Tim Dalgleish and Michael J. Power (New York: John Wiley & Sons, 1999), 55.

⁶⁶ Ibid., 48.

2. Power

Power is important to understanding protest music because many songs are biographical accounts of power struggles, and therefore a good indicator of the conditions that may cause an individual or target audience to exhibit their current behavior. Bertram Raven and John French wrote an important piece on the bases of social power originally in 1959, but updated it as recently as 2008.⁶⁷ Today, the six bases of power are: reward, coercion, legitimate, expertise, referent, and informational.⁶⁸ Reward power is based off positive incentives.⁶⁹ One can have power over another if they control incentives such as money, housing, food, and peace. Coercive power is the opposite of reward power; it relies on negative punishments.⁷⁰ Physical harm or financial fines are examples of coercive power. Legitimate power uses accepted and recognized relationships based on status or role (teacher/student; warden/prisoner; grandparent/grandchild).⁷¹ The student *should* listen to the teacher based on their known roles. Expert power is related to legitimate power, but relies on a faith that the expert knows what is right, because the subject has no knowledge.⁷² For example, a person may let another deliver their baby on an airplane simply because they hold the title “doctor,” regardless of their specialization. Referent power is an attractive power, which reflects Nye’s “soft power,” where one wants to model another person because they agree with or like the one in power.⁷³ Initially, there were these five base powers, based on

⁶⁷ John R. P. French Jr. and Bertram Raven, “The Bases of Social Power,” in *Studies in Social Power* (UK: Oxford, 1959), 150–167.

⁶⁸ Bertram H. Raven, “The Bases of Power and the Power/Interaction Model of Interpersonal Influence,” *Analyses of Social Issues and Public Policy* 8, no. 1 (December 2008): 1, doi:10.1111/j.1530-2415.2008.00159.x.

⁶⁹ Ibid., 2.

⁷⁰ Ibid.

⁷¹ Ibid., 3.

⁷² Ibid.

⁷³ Ibid., 3; Nye, *Soft Power*.

getting people to do what they did not want to do, with informational influence as somewhat different.

Information is treated differently than the other powers because it creates a “socially independent change” in behavior. In a 2008 revisit of his original work, Raven described his struggle with his co-author to define “information [as] a form of influence [and therefore] . . . informational power.”⁷⁴ A military private may obey orders from a sergeant due to the legitimate power based on their roles. An infantry private may listen to a combat engineer sergeant without question regarding a minefield, due to expert power. Now assume the same sergeant carefully and methodically explained and trained the soldier about the identification of minefields. If the soldier fully understood the methods and changed their behavior because of the knowledge, then it was due to information itself and not necessarily the supervisor. In fact, the knowledge or information was there the whole time; the soldier could have gained the knowledge fully independent of their social surroundings. If a protest song told people how to conduct a movement, would they need further instruction?

Informational power or influence is especially important for this review because it relates to both political protest music and the MISO process. In some cases, a song can provide the information needed to influence. It can provide a set of directions that describe a movement’s task and purpose. In cases where superiors or dictators rely on the other bases of power because of their social dependence, information can pass through music with ease. It is up to the target audience to determine if the information is enough to change behaviors. Informational power also relates to the MISO process itself and potential gaps in doctrine. There is a continued struggle in turning identified data into relevant, actionable, and explanatory information. Simply said, it takes time to analyze information, and sometimes it is quicker to resort to the other bases of power and move forward because the boss said to.

⁷⁴ Raven, “Power/Interaction Model,” 12.

D. ASSOCIATIONISM, EXPRESSION, AND COALITION BUILDING THEORIES

There are other theories about music that this thesis does not cover in depth, but they do relate to the topic at hand. Some posit the relationships between composer, performer, and audience.

Associationism theory states, "Music's expressivity is a matter of conventional association of certain musical elements, such as slow tempi, with certain emotional states, such as sadness."⁷⁵ Though potentially difficult to identify, this may be interesting especially with an anti-war protest song that uses specific instruments such as drums and bugles to associate the song with the military. Jimi Hendrix's "Machine Gun" or the previously mentioned "Sanguinarios del M1" by BuKnas De Culiacán are great examples that used the rapid percussion of drums, and in the case of Hendrix the screech of the electric guitar, to represent the blast of a machine gun.⁷⁶ The slow, deceptively simple, and poppy snare drum in U2's "Sunday Bloody Sunday" is another example.⁷⁷ The cadence could be interpreted as gunshots in allusion to the event in Derry, Ireland, on January 30, 1972.⁷⁸ Another interpretation is that the unique sound and the pattern of the snare call on thoughts of traditional military drummers strapped to their instruments. This second interpretation is supported as U2 drummer Larry Mullin Jr. got out from behind his elaborate drum kit, and marched

⁷⁵ Andrew Kania, "The Philosophy of Music," *Stanford Encyclopedia of Philosophy*, last modified July 13, 2012, 3.1 Emotions in Music, <http://plato.stanford.edu/entries/music/#3>.

⁷⁶ Jimi Hendrix, "Machine Gun (Live)(1997 Digital Remaster)," YouTube video, 12:41, from a performance at the Fillmore East, New York City, January 1, 1970, released on the Jimi Hendrix album *Band of Gypsys*, March 25, 1970, posted by "#JimiHendrix," November 6, 2014, http://youtu.be/AJw_XqvsSlS; Quintero, *Sanguinarios del M1*."

⁷⁷ Bono and The Edge, "U2—Sunday Bloody Sunday," YouTube video, 5:54, from the U2 album *War*, released on March 11, 1983, and movie *U2 Live at Red Rocks: Under a Blood Red Sky*, recorded and performed June 5, 1983, posted by "U2VEVO," December 14, 2009, <https://www.youtube.com/watch?v=EM4vblG6BVQ>.

⁷⁸ Or any of the other numerous events in world history named, "Bloody Sunday."

with a snare drum during live performances of the song during the band's 2015 "Innocence + Experience World Tour."⁷⁹

Expression theory concerns the credibility and capability of the songwriter or performer. It points out that there may be inconsistencies if a musician writes or performs a piece about an experience they never had. Another inconsistency is that a musician may not have the capability to physically write/perform the exact emotions one felt.⁸⁰ This is interesting as credibility and capability play important roles in the TAA process.

There should not be too much investment of time in what is essentially an individual grievance. Individuals have widely subjective views and interpretations of key objective events and reasons for current behavior.⁸¹ As Snow and colleagues note, "the fact that grievances or discontents are subject to differential interpretation, and the fact that variations in their interpretation across individuals, social movement organizations, and time can affect whether and how they are acted upon."⁸² Addressing a songwriter's credibility may be a realistic struggle for a non-native PSYOP professional reviewing a foreign target audience. On the other hand, the simple identification of the songwriter's grievances (conditions and vulnerabilities that led to current behavior) may be a great initial step into the formal TAA process and is therefore the focus of this research.

1. Coalition Building Theory

A musician or group's credibility to a TA may have a role in building better movement groups. The coalition quality hypothesis claims that better musicians

⁷⁹ Bono and The Edge, "U2 Sunday Bloody Sunday #U2IETour Turin Sept. 4 [1080p by MekVox]," YouTube video, 4:32, from the U2 album *War*, released on March 11, 1983, posted by "Mek Vox," September 4, 2015, <https://www.youtube.com/watch?v=Qfd5KZAQjnM>.

⁸⁰ Kania, "The Philosophy of Music," 3.1 Emotions in Music.

⁸¹ Doug McAdam, *Political Process and the Development of Black Insurgency, 1930–1970* (Chicago: University of Chicago Press, 1982), 34.

⁸² David A. Snow, E. Burke Rochford, Steven K. Worden, and Robert D. Benford. "Frame Alignment Processes, Micromobilization, and Movement Participation." *American Sociological Review* 51, no. 4 (August 1986): 465, <http://www.jstor.org/stable/2095581>.

make better music and therefore they make better groups or coalitions.⁸³ I add that the appearance of better musicians and music relate to this theory. Timing and familiarity are the keys to connect good music to movements and events.

Theoretically, there are three options after a major event for a movement to take advantage. First, they can offer a bad song now. It may be timely, but it may not be good and the message may get lost. Second, they can offer a good song later. English professor and author Ian Peddie said, “It often takes time for ideas to percolate through and for people to step back and take a breath and write meaningful tunes. . . . There has to be that *period of incubation*.”⁸⁴ Certain songwriters or bands may be able to bridge these two and offer better songs sooner. They lend themselves as more credible over a period of time and receive more attention and reaction. Paul McCartney’s reaction to January 30, 1972 shooting of 26 unarmed civilians by British military in Northern Ireland (“Bloody Sunday”) may be an example of this. Two days after the incident, his band Wings released “Give Ireland Back to the Irish,” which was immediately banned by the BBC.⁸⁵ In another example, Alicia Keys said she wrote the song, “We Gotta Pray” sometime around the police-related deaths of Eric Garner in New York in July 2014 and Michael Brown in Ferguson, MO, in August 2014.⁸⁶ However, despite the multiple protest songs that appeared on YouTube in the late summer

⁸³ Edward Hagen and Gregory A. Bryant, “Music and Dance as a Coalition Signaling System,” *Human Nature* 14, no. 1. (March 2003): 21–52, <http://www.gregbryant.org/coalition.pdf>.

⁸⁴ Lisa Leff, “Police Demonstrations Inspire New Protest Songs,” *Associated Press*, December 12, 2014. <http://apne.ws/1qEdbag>.

⁸⁵ Paul McCartney and Linda McCartney, “Sir Paul McCartney & Wings—Give Ireland Back To The Irish [New Master Exp.][HD],” YouTube video, 4:48, from the Wings single “Give Ireland Back to the Irish,” recorded February 1, 1972, posted by “TheMusicalSteve,” August 3, 2012, <https://www.youtube.be/r0zGVVcsbPg>; Bill Rolston, “This is Not a Rebel Song’: The Irish Conflict and Popular Music,” *Race and Class* 42, no. 3 (2001), 49–68; Ten years later, U2 released their account of the event in “Sunday Bloody Sunday” under the caveat that it “wasn’t a rebel song.”

⁸⁶ Keys, Alicia, “‘We Gotta Pray’ Alicia Keys,” YouTube video, 3:01, from the single *We Gotta Pray*, released December 3, 2014, posted by “Alicia Keys,” published on December 3, 2014, <https://www.youtube.be/ReK4t3Pfdpo>; Andrew Chow, “Alicia Keys, with Garner Anthem ‘We Gotta Pray,’ Pleads for Peaceful Protests,” *New York Times*, December 4, 2014, http://www.nytimes.com/2014/12/05/nyregion/alicia-keys-with-garner-anthem-we-gotta-pray-pleads-for-peaceful-protests.html?_r=0.

and early fall of 2014, Keys' song was not released until the police officer in the Garner case was acquitted in December 2014.⁸⁷ This proved to be an efficient use of time and space, as there was such a flood of songs, that Keys' song may have gone unnoticed. As such, it was not. Her message was clear: She wanted peaceful protests.

Third, and finally, to establish a credible coalition, a movement can repurpose popular and known songs as "covers." There is no time spent learning lyrics or chords, which offers the group instant credibility and the appearance of togetherness. Several artists covered many of the protest songs of the Vietnam Era many times. In many of these cases, it is difficult to know the original product. Songs are covered for various reasons, but one of the most important remains concerning political protest music; it expands the listening audience because different artists have different followings. New artists may take a new view on a song and introduce it to a whole other genre of music and support.⁸⁸

The 2014 protestors in Hong Kong used established songs to reach as many potential supporters as quickly as possible.⁸⁹ The first song was "Boundless Oceans, Vast Skies," a popular ballad about dreams and freedom, by well-known Hong Kong native 1990's pop-rock group, Beyond. The second song used in Hong Kong was the pre-rebellion motivational anthem, "Do You Hear the People Sing?" from the musical "Les Misérables." It was translated and sung in Cantonese by protestors in Hong Kong and those outside Hong Kong, in support of democracy. This shows the simple mobility that 300 words with an Internet connection can have.

⁸⁷ Alicia Keys, Twitter post, December 4, 2014, 2:42 PM, <https://twitter.com/aliciakeys/status/540637183695396865>

⁸⁸ Other examples can be seen in Chapter V, under the data section on each case.

⁸⁹ Alain Boublil and Jean-Marc Natel, "Les Mis 'Do You Hear The People Sing?'" YouTube video, 3:03, from the film of the musical *Les Misérables* released 2012, musical premiered September 1980, translated by Herbert Kretzmer 1985, posted by "Chris McCormick," May 10, 2013, <https://youtu.be/gMYNfQlf1H8>; Alain Boublil and Jean-Marc Natel, "Do You Hear the People Sing Hong Kong," YouTube video, 2:46, posted by "WAI TUNG YEUNG," May 29, 2014, <https://youtu.be/dh8UfrMw8wM>.

2. What Do the Lyrics Mean?

An audience's interpretation of lyrics may be just as important for TAA as the intentions of the songwriter. Once the lyrics are "out" of the songwriters' hands, and the music is "out" of the instruments, it may be up to the audience to interpret the song as they see fit, and it may be completely different from the songwriter's original intention. For instance, one study asked high school students in Michigan in 1971 to recall the meaning of popular protest songs of the time and less than thirty percent were able to do so.⁹⁰ There are times when even the songwriters admit that they interpreted lyrics differently than their audiences. For example, when folk singer Pete Seeger was asked about the story behind a song during a tense moment on TV, he replied:

I think I'll just let the song stand on its own two feet. You know, a song can mean a thousand different things to different people, and when people ask me what the song means, I say, "Whatever it means to you, it means." But I'm not going to tell you what it means to me because that's my... well, I might destroy your illusions.⁹¹

E. MUSIC INFLUENCES ACTIVITY AND BEHAVIOR

Several studies have highlighted how music influences behavior. Two cases showed that rap and hip-hop music had an influence on negative attitudes of males toward females.⁹² While research from Michelle Kistler and Moon Lee focused on videos, which may tell a story in their own right, others showed that

⁹⁰ Paul M. Hirsch, "Sociological Approaches to the Pop Music Phenomenon," *The American Behavioral Scientist* 14, no. 3 (Jan/Feb 1971), 371.

⁹¹ Pete Seeger, "Pete Seeger—Wimoweh & Flowers Gone," YouTube video, 6:35, from CBS TV show, *The Smother's Brother's Comedy Hour*, September 19, 1967, posted by "2old2Rock," February 17, 2007, www.youtube.be/kajneIQGINw; Pete Seeger, "Pete Seeger—Sings Anti-War Songs From Ford Hall, Boston (1967)," YouTube video, 27:06, from the album *Pete Seeger Sings and Answers Questions* from a performance on November 12, 1967, posted by "Vietnam War Song Project," June 6, 2013, <https://youtu.be/AbIVGfPqmhW>. Seeger was asked this question on *The Smother's Brothers Comedy Hour* just prior to performing "Waist Deep in the Big Muddy." CBS censored the performance.

⁹² Stephen R. Wester et al., "The Influence of Sexually Violent Rap Music on Attitudes of Men with Little Prior Exposure." *Psychology of Women Quarterly* 21, no. 4 (December 1997): 497, doi:10.1111/j.1471-6402.1997.tb00127.x; Michelle Kistler and Moon Lee, "Does Exposure to Sexual Hip-Hop Music Videos Influence the Sexual Attitudes of College Students?," *Mass Communication and Society* 13, no. 1 (Winter 2010): 67–86, doi: 10.1080/15205430902865336.

separating lyrics, music, and videos yielded conflicting results.⁹³ Regardless of methodology conflicts, all showed that male audiences were generally negative toward females after exposure to rap and hip-hop music.

Fred Rogers, more commonly remembered as Mr. Rogers, once used the words of a children's song to influence a hard-nosed senator to give him funding. President Lyndon Johnson's proposed \$20 million grant to public television was threatened by an \$11 million cut from President Nixon. In a last effort, Rogers went before the Senate Subcommittee on Communications, led by self-described "tough guy," Senator John Pastore (D-RI), to plead the case in May 1969.⁹⁴ Knowing his life's work was on the line, one can only imagine the emotion and anger Rogers felt.⁹⁵ However, a calm Rogers opened with a story about his constructive dedication to youth education and child development using non-violent and realistic portrayals wrapped in a "neighborhood of care."⁹⁶ Then he spoke the lyrics of a song about controlling emotions such as anger, "What Do You Do with the Mad That You Feel?" When he was finished, a smiling Pastore replied, "I think it's wonderful. Looks like you earned the \$20 million."⁹⁷

Music has also been shown to influence certain purchasing behavior.⁹⁸ For instance, people spend more time in flower shops when romantic music is

⁹³ Wester et al., *Sexually Violent Rap Music*, 497.

⁹⁴ *Extension of authorizations under the Public broadcasting act of 1967: hearings, Ninety-first Congress, first session, on S. 1242, to amend the Communications Act of 1934 by extending the provisions thereof relating to grants for construction of educational television or radio broadcasting facilities and the provisions relating to support of the Corporation for Public Broadcasting, April 30 and May 1, 1969.* (Washington, DC: United States Government Printing Office), 137–143.

⁹⁵ *Extension of Public Broadcasting Act of 1967*, 137–143.

⁹⁶ Ibid; "Mr. Rogers Rescues PBS," Michigan State University Library Red Tape Blog, last modified July 25, 2006, http://blogpublic.lib.msu.edu/index.php/mr_rogers_rescues_pbsmay_1_1969?blog=5.

⁹⁷ Fred Rogers, "What Do You Do with the Mad That You Feel?," YouTube video, 4:39, video recording of United States, *Extension of Public Broadcasting Act of 1967*, posted by "Norm Sherman," February 21, 2011, http://youtu.be/X_JPEWhV9N8.

⁹⁸ Eduardo Biagi Almeida Santos and Otávio Bandeira De Lamônica Freire, "The Influence of Music on Consumer Purchase Behavior in the Retail Environment," *Independent Journal of Management & Production* 4, no. 2 (Jul-Sep 2013): 537–548.

played.⁹⁹ Single women are more likely to give their phone numbers to a man if they were prepped with romantic music five-minutes prior.¹⁰⁰ Shoppers' perception of time decreases when familiar music is played in the store, though they did not necessarily spend more money.¹⁰¹ Under certain conditions, louder music increases the speed of beer consumption.¹⁰² The level of preference a person has for the music played at a restaurant correlates to their preference to the restaurant itself.¹⁰³ And the national origin of music played at a wine store may impact on one's selection of wine.¹⁰⁴

F. BRIEF HISTORY OF POPULAR AND FOLK MUSIC AS THEY PERTAIN TO POLITICAL PROTEST MUSIC

Modern political protest music evolved from popular and folk music. Until somewhat recently, popular music did not represent the life of the common person. Popular music out of Tin Pan Alley in New York from 1880 to 1953 (and Denmark Street in London) was a corporate product.¹⁰⁵ Music sounded similar and the lyrics seemed to follow an established formula for success.¹⁰⁶ Most popular songs were an escape from the world, about love, and used the same

⁹⁹ Celine Jacob et al., "'Love is in the Air': Congruence between Background Music and Goods in a Florist," *The International Review of Retail, Distribution and Consumer Research* 19, no. 1 (February 2009): 75–79, doi: 10.1080/09593960902781334.

¹⁰⁰ Nicolas Guéguen, Céline Jacob and Lubomir Lamy, "'Love is in the Air': Effects of Songs with Romantic Lyrics on Compliance with a Courtship Request," *Psychology of Music* 38, no. 3 (2010), <http://nicolas.gueguen.free.fr/Articles/PsyMusic2010.PDF>.

¹⁰¹ Andrade and Barbosa (2010), quoted in Santos and Freire, *The Influence of Music on Consumer Purchase Behavior in Retail Environment*, 537–548.

¹⁰² Nicolas Guéguen et al., "Sound Level of Environmental Music and Drinking Behavior: A Field Experiment with Beer Drinkers," *Alcoholism: Clinical and Experimental Research* 32, no. 10 (October 2008): 1795–1798, doi:10.1111/j.1530-0277.2008.00764.x.

¹⁰³ Clare Caldwell and Sally A. Hibbert, "The Influence of Music Tempo and Musical Preference on Restaurant Patrons' Behavior," *Psychology & Marketing* 19, no. 11 (November 2002): 895–917, doi: 10.1002/mar.10043.

¹⁰⁴ Adrian C. North, David J. Hargreaves and Jennifer McKendrick, "Research Reports—The Influence of In-Store Music on Wine Selections," *Journal of Applied Psychology* 84, no. 2 (April 1999), 271.

¹⁰⁵ Frith, "Why Do Songs Have Words?," 77.

¹⁰⁶ Ibid.

words that added familiarity in meter and rhyme patterns. Music was separated from the songwriters, the composers, and the performers. The credibility of talent was key: find the best songwriter, singer, and musicians to create a good song. One could argue that this is true today as well.¹⁰⁷

Folk music, on the other hand, has been described by British folklorist Roy Palmer as “the real voice of the people who lived in the past.”¹⁰⁸ Unlike the escapism that popular music provided, folk music attempted to reflect the concerns of the common person:

Generally the folk song makers chose to express their longing by transposing the world on to an imaginative plane, not trying to escape from it, but colouring it with fantasy, turning bitter, even brutal facts of life into something beautiful, tragic, honourable, so that when singer and listeners return to reality at the end of the song, the environment is not changed but they are better fitted to grapple with it.¹⁰⁹

Folk music artists emphasize the importance of communicating personal experiences in their music.¹¹⁰ American folklorist Alan Lomax said the folk musician had to “experience the feelings that lie behind his art.”¹¹¹ Musician and songwriter Steve Earle backed this sentiment years later: “The job is empathy. You want to write stuff that happened to you so it’s authentic. The only part of what you write that anybody gives a shit about is the experience, that they go,

¹⁰⁷ Ben Sisario, “Wizards in the Studio, Anonymous on the Street,” *New York Times*, published May 6, 2007, <http://www.nytimes.com/2007/05/06/arts/music/06sisa.html>; Adam Sternbergh, “The Hit Whisperer,” *New York Magazine*, published June 20, 2010, <http://nymag.com/guides/summer/2010/66784/>.

Stargate (Tor Hermansen and Mikkel Eriksen) is responsible for 49 top-ten singles since 1999. Dr. Luke (Luke Gottwald) is responsible for 30 number-one singles. At one time in 2010, he had four songs in the Billboard Top 10 at the same time

¹⁰⁸ Frith, “Why Do Songs Have Words?,” 86.

¹⁰⁹ A. L. Lloyd quoted in Frith, “Why Do Songs Have Words?,” 86.

¹¹⁰ Kania, “The Philosophy of Music,” section on “Expression Theory.”

¹¹¹ Frith, “Why Do Songs Have Words?,” 94

‘Oh, yeah, that happened to me and that sucked,’ or ‘That happened to me and it was great.’”¹¹²

Rock musicians, generally speaking, have followed a similar approach by attempting to connect emotionally with their listeners. A goal of good rock music is to bring the listener into the first-person narrative, where they are the subject and feel the experience firsthand.¹¹³ This is important for modern political protest music because it can make the target audience feel as if they are part of the movement firsthand.

Despite the genre, factors such as culture play into an artist’s ability to connect with his or her audience. Songwriter and front man of the band BuKnas de Culiacán, Edgar Quintero illustrates this situation.¹¹⁴ He was born in Los Angeles but freelances to write songs for clients in Mexico in addition to his own work. His sources include the Internet and any riders that client’s request. His limited credibility did not matter to the performance audience or cartel-related song-writing clients, his business was booming. Even Quintero recognized the imperfect situation when he finally visited the very Culiacan that he wrote songs about and even named his band after, “Anything I write down in my garage in [Los Angeles] is BS. You have to experience the real thing to write about it.”¹¹⁵

Music evolves; it does not forget the past; it builds from it, sometimes breaking rules and traditions along the way. Bob Dylan did this throughout his career. In the opening to his 1963 “Bob Dylan’s Blues,” he poked at the “current” folk music writers in Tin Pan Alley, and distanced himself from them by saying that unlike himself, the writers are not even in the United States.¹¹⁶ In 1965, he

¹¹² Quoted in Dave Grohl, *Foo Fighters: Sonic Highways*, produced by James A. Rota, John Ramsay and Dave Grohl, TV Show, HBO, 2014.

¹¹³ Frith, “Why Do Songs Have Words?,” 94.

¹¹⁴ *Narco Cultura*, directed by Shaul Schwartz, Cinedigm Entertainment Group, 2013.

¹¹⁵ Schwartz, *Narco Cultura*.

¹¹⁶ Bob Dylan, “Bob Dylan’s Blues,” YouTube Video, 3:13, from the album *The Freewheelin’ Bob Dylan*, released 1963, posted by “#BobDylan,” November 8, 2015, <https://www.youtube.com/watch?v=l8yQuuDkVUk>.

provided a double poke with the song, “Maggie’s Farm,”¹¹⁷ which is generally seen as critiquing the folk music industry of which he was seen as a part. The point reached American folklore status when the lyrics were combined with “plugged in” electrical music at the Newport Folk Festival and Dylan was booed off stage.¹¹⁸

Music, and more specifically, political protest music today, is a combination of all of the problems and benefits tied to credibility since the days of Tin Pan Alley. The amount of credibility per each tradition also depends on the message. Does one need a real rodeo rider to sing a particular country song? In the older folk tradition, it helps. The audience may look the other way if the performance is like a rock show that makes the audience feel the “dust and mud” of the rodeo arena. Does one need a real revolutionary to get people to mobilize against their government? As long as there is a solid backing beat, the example of the band Rage Against the Machine shows it does not hurt.¹¹⁹

G. WHY POLITICAL PROTEST MUSIC?

Political songs have a purpose that goes beyond entertainment—they are songs that are specifically useful for building a political struggle, not just to uplift the soul like any good song should do. People want to hear them at rallies, picket lines, etc., to use them to fan the flames and educate and recruit to a movement.

—Fred Stanton¹²⁰

Political protest music, which builds upon popular, folk, and rock music, is a good candidate to understand target audiences for at least five reasons. First,

¹¹⁷ Bob Dylan, “Bob Dylan Live at the Newport Folk Festival,” YouTube video, 5:09, from a performance of “Maggie’s Farm” on July 25, 1965, originally from the album *Bringing It All Back Home*, released in 1965, posted by “ROCKFMTV,” January 21, 2015, <https://www.youtube.com/watch?v=G8yU8wk67gY>.

¹¹⁸ Benjamin Hedin, *Studio A: The Bob Dylan Reader* (New York: Norton, 2004), 43–46.

¹¹⁹ Tom Morello, “Tom Morello: From Harvard to Hollywood,” YouTube video, 4:40, from *An Evening with Tom Morello*, at The Grammy Museum, Los Angeles, CA, interview by Robert Santelli on March 31, 2009, posted by “Project Noise,” June 16, 2009, <http://youtu.be/4cjZzoSz2bw>.

¹²⁰ Quoted in Rob Rosenthal, “Serving the Movement: The Role(s) of Music,” *Popular Music and Society* 25, no. 3/4 (September 2001): 11, doi: 10.1080/03007760108591797.

political protest music is typically biographical in nature; singers tell stories about events that happened or could have happened under certain conditions. Second, protest music tells a story to make a point. It often builds a narrative, and like many stories, it often includes goals for change. Third, protest music is highly flexible. It can be intentionally written as protest music, or later adopted by a cause as protest music.¹²¹ Fourth, its purpose is not to make money, like popular music, but to influence.¹²² Music can reinforce those already committed to the cause.¹²³ It can be used to educate in the recruiting and radicalization processes. It can also be used to counter these actions.¹²⁴ Fifth and finally, it can mirror other calls for action and fall into the movement theories discussed in Chapter 0.¹²⁵

Political protest music is in a fine line between entertainment and politics. The music cannot be so theatric to lose an audience, but it cannot be boring. Indian musician and social activist Rahul Ram argues that protest songs must combine good lyrics with good music. “There is nothing more boring than a boring political song. Some people get serious when they write political songs. Protest music has to be up and happening.”¹²⁶ What other kind of music would

¹²¹ Rolston, “This is Not a Rebel Song,” 54. “In short, when preferred meaning, consumer interpretation and political community come together, pop music has the power to articulate and celebrate political aspirations and causes.”

¹²² Rob Rosenthal, “Serving the Movement.”

¹²³ Rob Rosenthal, “Serving the Movement,” 12.

¹²⁴ Ibid.; Anthony Lemieux and Robert Nill, “The Role and Impact of Music in Promoting (and Countering) Violent Extremism,” *Countering Violent Extremism: Scientific Methods and Strategies* (September 2011), 143. http://www.bdinstitute.org/wp-content/uploads/2012/10/Everington-U_Counter-Violent-Extremism-Final_Approved-for-Public-Release_28Oct11v3.pdf.

¹²⁵ While there may be MISO-relevant utility in analyzing the relationship between audience and performer, music for mobilization, or music as a weapon, this may be best taken in future studies. It is simpler and perhaps more useful to literally “shut up and listen,” identify MISO-relevant information mentioned in protest music during the planning phase by the creation of a Potential Behavior Conditions and Vulnerabilities List, and further develop and apply it to TAs during the formal TAA.

¹²⁶ Rahul Ram, “Contemporary Protest Music: Rahul Ram at TEDx Mehrauli,” YouTube video, 19:52, from TEDxMehrauli event, March 9, 2013 in New Delhi, India, posted by “TEDx Talks,” September 22, 2013, <http://youtu.be/3iIDOWzs04>.

motivate one to march, feed the hungry, liberate the oppressed, disobey political leaders, or set things on fire?

Political protest musicians often explicitly state a symbolic event, person or place, which often leads to their credibility among listeners. Protest music from the Vietnam and Civil Rights eras in the U.S. often made use of these symbols. For instance, many songs like to discredit President Lyndon Baines Johnson by name.¹²⁷

In other examples, the context in which an artist performs will shape how artists are able to name specific events, people, or places. Instead of the death and torture that protesters in other countries received, the cost to U.S. artists was usually censorship. Folksinger Pete Seeger was censored by CBS, for performing “Waist Deep in the Big Muddy,” a song historically rooted in WWII, but was easily understood by those living through the Vietnam conflict.¹²⁸ The early verses reflect on a platoon marching deeper into the swamps of Louisiana in 1942 at the orders of their captain. The later verses, which appear to in a present time period (1967), make no specific mentions, but clearly state a disagreement with the deceased “fool” and any desires to “push on.” Many equated this to a dig at then President Johnson and the policies in Vietnam. John Lennon expressed a similar thought concerning his 1971 song, “Imagine.” He said the song itself was “virtually the Communist Manifesto. . . . But because it is sugarcoated, it is accepted. Now I understand what you have to do: put your political message across with a little honey.”¹²⁹ Conversely is the example of Mikhail Vistitsky, and his band of paratroopers, who called out Russian President Vladimir Putin in the

¹²⁷ Bill Frederick, “Bill Frederick—Hey, Hey LBJ,” YouTube video, 2:14, from the album *Songs of the U.S. Antiwar Movement*, released 1967, posted by “Vietnam War Song Project,” June 26 2012, https://www.youtube.com/watch?v=J_krQH_zZqE.

¹²⁸ Seeger, “Pete Seeger—Wimoweh & Flowers Gone.”

¹²⁹ David Fricke, “‘Imagine’: The Anthem of 2001,” *Rolling Stone* 885, December 27, 2001, <http://www.rollingstone.com/music/features/imagine-20011227>.

2012 election year.¹³⁰ Later, his car wash business demolished.¹³¹ Today, some established performers of *narcocorridos* in Mexico, and Central America occasionally name informants or corrupt government officials as measures of their credibility. Other younger *narcocorrido* performers purposefully remain vague to not draw unwanted attention from the ruthless gangs.¹³²

Political protest music alone does not cause behavior change or start revolutions. The music is a small but noticeable part of the bigger movement or MISO series (developed in the MISO process). In his influential work, *From Dictatorship to Democracy: A Conceptual Framework for Liberation*, Gene Sharp listed 198 various methods of “nonviolent protest and persuasion.”¹³³ Interestingly, Sharp added the following music related points as supporting methods of non-violent action that support the research objective

- Slogans, caricatures, and symbols
- Records, radio, and television
- Performance of plays and music
- Singing¹³⁴

To really understand political protest music, one has to do more than identify and analyze the lyrics; one has to feel the lyrics.¹³⁵ Unfortunately, it is impossible for

¹³⁰ Mikhail Vistitsky, "Russian VDV (Airborne) Veterans and Anti-Putin Song [ENG subtitles]," YouTube video, 4:12, song "Putin and the Paratroopers," posted February 1, 2012. <https://www.youtube.be/CrjfQjB5GU>.

¹³¹ Claire Bigg, "Russia's Anti-Putin 'Singing Paratrooper' Has Car Wash Demolished," *Radio Free Europe Radio Liberty*, December 28, 2012, <http://www.rferl.org/content/russia-opposition-singer-has-carwash-suddenly-demolished/24811297.html>.

¹³² Vice News, "Mexican Narco Music is the Soundtrack to the War on Drugs (3 Part Series)," Vice News, July 2014, <http://www.vice.com/video/celebrating-mexicos-drug-war-with-narco-music-part-1-432>; Schwartz, *Narco Cultura*.

¹³³ Gene Sharp, *From Dictatorship to Democracy: A Conceptual Framework for Liberation*, (New York: New Press, 2012) Kindle edition, Appendix: Methods of Nonviolent Action.

¹³⁴ Sharp, *From Dictatorship to Democracy*, 124–125.

a MISO professional to completely feel a foreign target audience's reason for political protest. A more realistic goal may be to see how close one can come to at least identifying the conditions and vulnerabilities that caused their current behavior. To understand this, a review of political and group movement theories is required, which is the topic of the next chapter.

¹³⁵ This same credibility crisis exists for musicians themselves. During late 2015, popular musician John Mayer toured with many of the remaining members of the iconic Grateful Dead under the name Dead & Company. For Mayer, a successful professional musician in his own right, the difficulty was not in the learning of the notes of an immense catalog. He knew the notes. He did not know *why* they were there. "If you learn the why of a solo over the chords, then you can do all of them differently because you're not confined to a certain shape or a certain pattern...If you learn the reason for [the notes] then you can understand how to speak a little more fluently on the solos."

Caitlin Carter, "John Mayer Silences Naysayers as New Member of Dead & Co.," SiriusXM Blog, November 18, 2015, <http://blog.siriusxm.com/2015/11/18/john-mayer-silences-naysayers-as-new-member-of-dead-co/>.

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IV. SOCIAL MOVEMENT THEORY

A. INTRODUCTION

Songs are distributed and disseminated to social groups and populations. Political protest music takes ideas and narratives and makes them easy to package and disseminate to the masses. The purpose of this chapter is two-fold. First, it briefly outlines the basics of contemporary social movement theory with a focus on a key element of social movement theory, namely the framing process, which diagnoses a problem, prescribes a solution, and motivates the initiation of action.¹³⁶ Second, it discusses the interplay of framing processes, movement goals, and target audiences, in particular, how terrorist goals could serve as a model for discerning and organizing goals of political protest songs.¹³⁷

B. SOCIAL MOVEMENT THEORY

Social movement theory provides a framework to understand target audiences and build credible and influential products. A social movement refers to a group mobilizing from one behavioral state to another. Understandably, it has a natural fit with MISO that attempts to change foreign target audience behavior. In many cases, though, to understand the group, one should understand the actions of the individuals inside the groups making up a social movement. Knowing what makes a participant join a movement is in line with understanding the conditions that explain current behavior and the vulnerabilities that could be leveraged to create a behavior change.¹³⁸ A decision to participate in a movement, demonstrates a behavioral change.

There is a difference in the amount of behavioral change when comparing one who physically leads a social movement and one who simply listens to a

¹³⁶ Snow, et al. "Frame Alignment Processes."

¹³⁷ Andrew H. Kydd and Barbara F. Walter, "The Strategies of Terrorism," *International Security* 31, no. 1 (Summer 2006): 52, doi:10.1162/isec.2006.31.1.49

¹³⁸ United States Army, *ST 33-01: MISO Process*.

song. Both are representative of movement participation dependent on the amount of risk the participant is willing to make.¹³⁹ It is unlikely that a participant would start as a movement leader. Instead, there is a natural progression that starts with minimal participation, risk, and reward (such as downloading a song from iTunes), but can evolve to a more involved situation. Snow and colleagues noted,

It is far more common for individuals to agree to participate in some activity or campaign by devoting some measure of time, energy, or money. . . . Rationales for participation are both collective and ongoing phenomena. . . . The concept of frame alignment and its variant forms are elaborated in part with this more processual and activity-oriented understanding of participation in mind.¹⁴⁰

Social movement organizations (SMO) must understand and address a population's grievances to gain credibility. These individual grievances are the individual pictures that make up the collage in the organization's frame.¹⁴¹ If a message is misinterpreted, the organization may lose credibility. Ronald Reagan's choice to use Bruce Springsteen's "Born in the USA" as a campaign anthem showed that his staff and supporters listened to the catchy chorus, but did not understand Mr. Springsteen's political background.¹⁴² Instead of losing credibility though, Reagan's organization gained it because his message was to a different "organization." The Republican organization also interpreted the song as a feel-good patriotic song, therefore, adding to the narrative Reagan used, against Springsteen's intentions.¹⁴³ By understanding the interpretation of

¹³⁹ Snow et al., "Frame Alignment Processes," 464–481.

¹⁴⁰ Ibid., 467.

¹⁴¹ Ibid., 466.

¹⁴² Bruce Springsteen, "Bruce Springsteen—Born in the U.S.A.," YouTube video, 4:43, from the album *Born in the U.S.A.* released June 4, 1984, posted by "BruceSpringsteenVEVO," March 10, 2011, <https://youtu.be/EPHWR4d3FJQ>; Christopher Connell, "Capitol Rocks to Springsteen's Beat," *Associated Press*, August 5, 1985.

¹⁴³ Brian Doherty, "Rage on: The Strange Politics of Millionaire Rock Stars, 2000"; Jim Walsh, "Vietnam Gave Birth to Protest Song," *Times Union (Albany, New York)*, April 29, 2000, D7.

attitudes and beliefs within the Republican Party, Reagan re-framed a liberal message as a Republican one, and arguably gained new mobilized participation in the election. In this case, the would-be lack of credibility in one target audience was irrelevant to the credibility Reagan's camp had in another target audience.

We now turn to a brief examination of contemporary social movement theory. It begins with an overview of the theory before turning to a closer examination of a key element of it: namely, the process by which grievances are framed in ways that resonate with the target population. The focus on the framing process is further broken down into two sub processes: frame alignment and framing tasks.

1. Contemporary Social Movement Theory (Overview)

Contemporary social movement theory draws primarily from three research traditions: research mobilization theory,¹⁴⁴ the political process model,¹⁴⁵ and frame alignment processes.¹⁴⁶ It holds that in order for a social movement to successfully mobilize, several factors need to fall into place. In particular, not only do individuals need to harbor grievances of some kind, but (1) they have to recognize that they share their grievances with others and that together they can do something about them (i.e., *development of an insurgent consciousness*); (2) they need to have access to and be able appropriate sufficient resources so that they do not have to rely on external funding (i.e., *sufficient mobilizing resources*); and (3) they need to perceive (either correctly or incorrectly) that the broader socio-political environment is either vulnerable to collective action or represents a substantial threat group's interests or survival (i.e., *expanding opportunities and increased threats*). In isolation none of these

¹⁴⁴ John D. McCarthy, and Mayer N. Zald, "Resource Mobilization and Social Movements: A Partial Theory," *American Journal of Sociology* 82, no. 6 (May 1977): 1212–1241.

¹⁴⁵ McAdam, *Political Process and the Development of Black Insurgency*.

¹⁴⁶ Snow et al., "Frame Alignment Processes."

factors are sufficient to generate and sustain a social movement. When they converge, however, collective action becomes more likely.

This thesis is primarily interested in the first factor, namely, the development of an insurgent consciousness, which as David Snow and his colleagues have argued, requires that peoples grievances need to be framed in in a manner that resonates with the target population. It is to the framing process occurs that this thesis now turns.

2. Frame Alignment

To mobilize a population, David Snow and colleagues argue that “frame alignment is a necessary condition for movement participation, whatever its nature or intensity.”¹⁴⁷ While frame alignment is necessary for success, it does not mean that it guarantees success. In an effort to avoid absolutes, Snow and Benford later admitted that not “all framing efforts are successful.”¹⁴⁸

Snow and his colleagues’ frame alignment process consists of four processes: “frame bridging, frame amplification, frame extension, and frame transformation.”¹⁴⁹ Frame *amplification* intensifies and clarifies a frame’s interpretation of “particular issues, problem or set of events.”¹⁵⁰ A musical example is a benefit concert such as: the 1985 “Live Aid” concert for African famine relief; the 2015 “Stand Up for Heroes” concert for injured military veterans; or the annual “Bridge School Benefit” in which Neil Young invites “friends” such as Pearl Jam, Metallica, the Beach Boys, and Jimmy Buffet to perform in order to raise money and awareness for the Bridge School, which educates students with severe speech and physical impairments.

¹⁴⁷ Snow et al., “Frame Alignment Processes,” 464.

¹⁴⁸ David A. Snow and Robert D. Benford, “Ideology, Frame Resonance, and Participant Mobilization,” in *International Social Movement Research*, eds. Bert Klandermans, Hanspeter Kriesi, and Sidney Tarrow (Greenwich, CT: JAI Press, 1988), 198.

¹⁴⁹ Snow et al., “Frame Alignment Processes,” 467.

¹⁵⁰ *Ibid.*, 469.

Frame *bridging*, connects “two or more ideologically congruent but structurally unconnected frames.”¹⁵¹ The music TV show, *Crossroads*, where two apparently unconnected musical acts perform together, is an excellent example.¹⁵² Frame *extension* is similar to bridging in that it attempts to tie two groups. But it is different because unlike in bridging already like-minded groups, frame extension allows for an SMO to reach a previously different oriented group. A musical example is collaboration between a punk rock band and hip-hop group. Both would never normally be considered similar in rhetoric, sound, or appearance. But by finding some similarity, such as anti-establishment sentiments or affinity for marijuana, one group could inform the other on a topic such as refugee assistance. Frame *transformation* is beyond a connecting of two or more groups, identities, or values. It involves the complete addition of new values or removal of old beliefs, in order to remain in a steady state.¹⁵³ Musicians such as Bob Dylan and Metallica have been labeled as “sell outs” to the establishment and status quo. Dylan was labeled as such, due to his many corporate endorsements (including the IBM one in Chapter I) and Metallica, due to their commercial success outside of the traditional metal scene. Another example is the contention that the Provisional Irish Republican Army (IRA) of the 1970s was not like “your father’s” IRA of the 1950s shows a shift of focus and rebirth.¹⁵⁴

Protest music alone may not set a movement in motion, but it may assist in connecting various frames. Snow and colleagues described frame extension as, “the employment of rock-and-roll and punk bands to attract otherwise uninterested individuals to disarmament rallies, and the dissemination of

¹⁵¹ Ibid., 467.

¹⁵² One is usually well established and in the legend category, such as John Fogerty. While the other is a younger country artist, that grew up listening to the other artist (e.g., Keith Urban).

¹⁵³ Snow et al., “Frame Alignment Processes,” 467.

¹⁵⁴ Niall O'Dowd, "Revolution as Irish American Leaders Slam Cardinal Dolan Over ISIS/IRA," *Irish Central Webpage*, March 9, 2015, <http://www.irishcentral.com/opinion/niallodowd/Revolution-as-Irish-American-leaders-slam-Cardinal-Dolan-over-ISISIRA.html>.

literature explicating the services sacrificed by a community as a result of an escalating defense budget are illustrative of this practice.”¹⁵⁵

3. Core Framing Tasks

Snow and Benford added to their work on frame alignment and recognition that frame alignment is not a panacea.¹⁵⁶ In order for participant mobilization to be ultimately successful, attention should be devoted to three core framing tasks: 1) diagnostic, 2) prognostic, and 3) motivational. Snow and Benford write “the more the three tasks are robust or richly developed and interconnected, the more successful the mobilization effort, [all things being equal].”¹⁵⁷ While the frame alignment process is beneficial to understand and make influential music, the three core framing tasks are essential. Diagnostic framing is simply the identification of an event or “problem and the attribution of blame or causality.” If diagnostic framing identifies the problem, prognostic framing identifies the solutions. Additionally, Snow and Benford suggest that prognostic framing also identifies “strategies, tactics, and targets.”¹⁵⁸ With the diagnostic frame tasks, “the prognostic frame tasks are directed toward achieving consensus mobilization.”¹⁵⁹ The motivational frame is the product of the prior two and the call to action.

C. MOVEMENT GOALS, FRAMING PROCESSES, AND TARGET AUDIENCES

A major problem of revolutionaries and protesters lies in failure to align core framing tasks with their goals. In many cases, it is as simple as forgetting a solid motivational frame. They set up goals and build up their side of the story, but fail when it comes time to act. This was seen in the 2012 Russian presidential

¹⁵⁵ Snow et al., “Frame Alignment Processes,” 472.

¹⁵⁶ Snow and Benford, “Frame Resonance and Participant Mobilization,” 198.

¹⁵⁷ Ibid., 199.

¹⁵⁸ Ibid., 201.

¹⁵⁹ Ibid., 199.

election when the anti-Vladimir Putin crowd focused too much on the diagnostic frame (Putin is the problem), with a regime change goal (anybody but Putin for president). While they told people not to vote for Putin, they did not tell anyone who to actually vote for, and split the vote. The Pro-Putin status-quo oriented crowd focused on the prognostic frame (Putin is the answer to our problems) with a natural motivational frame (vote for Putin) and won. Another example of this was seen in the 2011–2013 revolutions in Egypt. While many revolutionaries understood a need to communicate in culturally relevant slogans such as “one hand,” they did not organize in a manner that elicited results.¹⁶⁰ After the organized Muslim Brotherhood took over, protest singer Ramy Essam said, “Our main problem as revolutionaries [is that] we only object and say ‘no.’ We never suggest alternatives . . . we’re not organized.”¹⁶¹

Goals give people and organizations direction, while also creating divisions by which they can be separated or identified. Regardless of form, there is usually a goal associated with a movement. The election of a candidate, a *coup d’état* for the removal of a dictator, or the proposal for a decent working wage, are examples of a movement’s goals. By knowing movement goals, an outsider may be able to infer potentially related target audiences.

A simple option of general frames with broad applications may best help outside professionals understand and organize movement groups. Andrew Kydd and Barbara Walter wrote a piece that discussed the goals and strategies of terrorism. They identified five terrorist goals: regime change, territorial change, policy change, social change, and status quo maintenance.¹⁶² *Regime change* is the replacement of a seated member of government by one with the group’s approval. *Territorial change* is the shift of land from one group to another. *Policy change* is a desire to change the laws or formal government policies. *Social*

¹⁶⁰ Khalid Abdullah quoted in Jehane Noujaim, *The Square*, Film, 2013.

¹⁶¹ Ibid.

¹⁶² Kydd and Walter, “The Strategies of Terrorism,” 52.

change is a need to shift public action or sentiment, not the state or government. *Status quo maintenance* refers to a support of existing conditions, policies, or organizations.

These terrorist goals could be aligned with any political movement that desired change. As the saying goes, “One man’s terrorist is another man’s freedom fighter.”¹⁶³ With this in mind, one could even classify political protest music, not by genre, but by a combination of these terrorist or protest goals. In MISO, this could translate to potential target audiences.

These terrorist and protest song goals can be understood when they are aligned with the core framing tasks. Social change, or how the culture is “wrong,” would be normally addressed to a group of people, and either explain what is wrong in a diagnostic sense, or tell how to make a change in a prognostic sense. Policy change, is usually directed at the government, but in many cases can be directed at a voting population in a motivational frame to change a law or policy. Regime change makes for simple diagnostic and prognostic frames because the problem is usually the current regime and a solution is usually anyone else.

Even songs of status quo maintenance that lean toward traditional state propaganda may be very important indicators of symbols and vulnerabilities of a potential target audience. Gene Sharp noted that one of the weaknesses of dictatorships was an eroding of the dictator’s ideology, where “the myths and symbols of the system may become unstable.”¹⁶⁴ A shift in status quo sentiment, or a reclaiming of traditionally status-quo oriented symbols to the regime change or policy change crowds, may be indicative of areas a MISO professional should pay particular attention to.

¹⁶³ Gerald Seymour, *Harry’s Game* (New York: Random House, 1975), 62.

¹⁶⁴ Sharp, *From Dictatorship to Democracy*, 38.

V. DATA AND METHODS

A. APPROACH

This chapter outlines the basic approach of this thesis's research. This approach recognizes that within political protest music, one could analyze any combination of visuals, instruments, notes, covers, critical reactions, audience reactions, or lyrics. To remain simple, and acknowledge limited technical abilities and cultural knowledge, the lyrics as text were isolated as the chosen data. The following analysis examines two case studies.¹⁶⁵ The first is the Vietnam and Civil Rights Eras in the United States in the mid-20th century. Though seen as two separate movements, much of the political protest music of the time contains overlapping, interrelated narratives referring to the Vietnam War and Civil Rights. The second case concerns the Troubles of Ireland and Northern Ireland.

After this overview of the approach used in this thesis, this chapter first introduces the two case studies that are examined before turning to an extended discussion of the data that are used for the analysis. The chapter then discusses the method used to analyze the protest music from the two case studies. In particular, it contains a description of the network text analysis (NTA) and a review of other network and content analysis methods. Political protest music itself can be an added benefit to almost any analysis of a foreign target audience and the information environment. A single method, NTA, is used here because it does not rely on cultural expertise, and it yields a valid starting point for further and deeper analysis. The chapter concludes with a section that outlines the analytical procedures used to identify symbols, buzzwords, stereotypes, and factoids in selected songs.

¹⁶⁵ Other cases such as the 2012 Russian presidential election, 2013 Egyptian revolution, and the 2014 Hong Kong student protests have been included throughout this paper as supporting evidence.

The general approach taken here is based on the capability of the average MISO professional, and it uses one method to identify behavioral conditions and vulnerabilities in political protest music. Moreover, the purpose of this research is to assess the potential value of political protest music to assist in the identification of behavioral indicators early in the MISO process, which does not require an exhaustive set of methods. In other words, while multiple methods may be used in the field, only one will be used in this research to examine the two case studies.

Normally, a MISO professional must be able to balance a carefully combined approach that leverages both quantitative and qualitative data about a target audience. A MISO professional is not a trained musician, nor an expert in content or network analysis. Add the difficulty of a foreign target audience, and it becomes understandable that an approach to analyze political protest music to identify behavioral indicators must be somewhat simple, quick, and inexpensive. Because the MISO professional is not usually a native to the foreign target audience and not a musician, nor a part of the “in-crowd,” there is potential for biased interpretation. There is often a desire to focus on the perceived sentiment of a potential target audience.¹⁶⁶ Due to multiple points of interpretation, any purely sentimental analysis of political protest songs will have difficulty in separating musicians from audiences and catchy songs from intentional calls to mobilization.

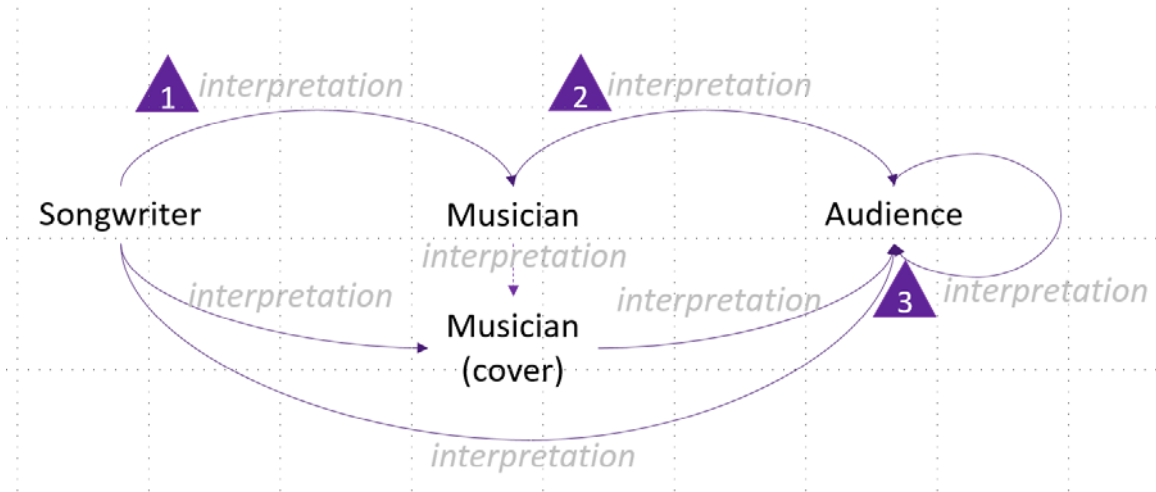
There are multiple points of interpretation of a protest song (Figure 4). The first point lies in the songwriter’s lyrics themselves (Figure 4, Point 1). The second point is an interpretation all of the elements of the song, including the combination of lyrics, instruments, and vocals (Figure 4, Point 2).¹⁶⁷ The whole song method can provide a different interpretation of the original intent of lyrics or music. The third point is nearly infinite and builds upon itself. The audience has

¹⁶⁶ McKinney, *Hierarchy of Psychological Effects*, 6.

¹⁶⁷ As discussed under “Expression Theory,” in Chapter III, Section D.

an opportunity to interpret the song as it sees fit, or as it interpreted from another audience member (Figure 4, Point 3). With infinite variables in the songs themselves and multiple methods to analyze text, this is simply too difficult for an outsider MISO professional to do.¹⁶⁸

Figure 4. Potential Interpretation Points of Popular Music



Instead of interpreting from multiple points in the musical creative process, the intended approach in this research is to identify behavioral indicators at the earliest full stage of the creative process (Figure 4, Point 1). Instead of interpreting a combination of music, lyrics, and follow-on audience interpretation, the approach is to only review text.

B. CASE SELECTION

This analysis will focus on songs from two cases that produced respectable canons of English language protest music: the Civil Rights (1954-

¹⁶⁸ Kathleen M. Carley, "Coding Choices for Textual Analysis: A Comparison of Content Analysis and Map Analysis." *Sociological Methodology* 23, (1993): 75.
http://www.casos.cs.cmu.edu/publications/papers/carley_1993_codingchoices.PDF; Kathleen Carley, "Content Analysis." In *The Encyclopedia of Language and Linguistics*, edited by R.E. Asher, et al., 725. Edinburgh: Pergamon Press, 1990.
http://casos.cs.cmu.edu/publications/papers/carley_1990_contentanalysis.PDF.

1968) and Vietnam Era (1961-1975) in the United States, and the Troubles in Ireland and Northern Ireland (1968-1998). These cases were primarily chosen because of the relatively large amount of information on songs, access to lyrics, and English language limitations of the researcher and software packages. Since the Vietnam and Civil Rights Eras overlapped in time and space, many songs overlapped, which is why this is identified as a single case. This is realistic to any case that a MISO professional may see in a foreign country. These highlight a domestic struggle and a foreign policy struggle that may better identify combined struggles and symbols of the potential target audiences.¹⁶⁹

1. Vietnam and Civil Rights Era Case Background

The Vietnam Era (1961-1975) and the Civil Rights Movement (1954-1968) are two overlapping long-term series of events that produced a great amount of political protest music. Many political protest songs of these eras also shared subjects and goals. While some songs may be purely about the Vietnam conflict or the Civil Rights Movement, others were generally pro-peace, anti-war, or anti-establishment. Many others were about both the Vietnam conflict and the Civil Rights Movement. This battle between domestic and international policy issues is not unique to this place and time. Because they inspired each other and affected each other, both the Vietnam and Civil Rights cases were studied together for this research.

¹⁶⁹ Due to the “period of incubation” described in Chapter III, Section D, many of the songs and attitudes from these periods have the added benefit of a variety of secondary sources. Modern music may not have a large enough sample size to analyze songs across multiple time periods, conflict subjects, and protest goals in order to provide a proof of concept. Other foreign cases will run into language problems. Additionally, research into multiple foreign cases would place a burden that is unrealistic. The average MISO professional is focused on one region, and may have much of the background information environment before analyzing a protest song. Though they may not fully understand every metaphor, comparison, or symbol as a native, they would understand more than an untrained person.

2. The Troubles (Ireland) Case Background

“The Troubles” refers to a period of violent conflict between 1968 and 1998, regarding the “constitutional status of Northern Ireland.”¹⁷⁰ Many have argued about the roots of this conflict—religion, national identity, the right of self-rule, and territorial dispute.¹⁷¹ In fact, the conflict over Irish nationalism between Ireland and England precedes the “Troubles” by nearly 100 years.¹⁷² The violence and paramilitarism of the latter 20th Century, however, set “The Troubles” apart and significantly impacted Northern Irish cultural and political identity. Remnants of this conflict are pervasive still, and some violence continues, though the conflict has become mostly political.

Along with the violence and loss attributed to “the Troubles,” another distinguishing feature of the period was its protest music. With a long history, particularly in Ireland, protest music remained pertinent-as-ever during the 30-year conflict. Music, not surprisingly, was a way to communicate identity and socio-political narratives, to show solidarity with a cause, and to reconcile feelings of grief, loss, and tragedy. This music was both divisive and unifying, but offered a window through which one could view and experience cultural identity.

C. BOUNDARIES AND DATA

1. General boundaries

Songs must have been written or performed and published during the time periods described. This is important because a MISO professional would not

¹⁷⁰ British Broadcasting Corporation (BBC), “The Troubles: Thirty Years of Conflict in Northern Ireland, 1968–1998,” BBC Website, 2015, accessed March 18, 2015, <http://www.bbc.co.uk/history/troubles>.

¹⁷¹ Ari Shapiro, “For Northern Ireland, Wounds from ‘The Troubles’ Are Still Raw.” *All Things Considered*, Radio Program on National Public Radio, November 28, 2014, <http://www.npr.org/blogs/parallels/2014/11/28/367183005/for-northern-ireland-wounds-from-the-troubles-are-still-raw>; BBC, “The Troubles: Thirty Years of Conflict...”

¹⁷² Martin Melaugh, “The Northern Ireland Conflict,” *University of Ulster Conflict Archive*, last modified February 3, 2006, <http://cain.ulst.ac.uk/faq/faq2.htm>.

necessarily have the luxury of a mindset outside of the conflict.¹⁷³ Songs written during the prescribed period, but about previous or future periods, are acceptable because they attempt to bridge the time periods.¹⁷⁴ For example, the song, “The Night They Drove Old Dixie Down” by The Band is technically about the American Civil War, but is regularly described as a Vietnam protest song due to the heavy burden of losing a war and the date it was published.¹⁷⁵ Alternatively, the songs “95 South (All of the Places We’ve Been)” by Gil Scott-Heron and “Born on the Fourth of July” by Tom Paxton are great examples of the Civil Rights and Vietnam narratives respectively, but were both released in 1977, long after the time boundaries.¹⁷⁶ The song, “Tiocfaidh ár lá (Our Day Will Come)” written by Brendan Loughrey is an amazing piece full of symbols and complements the rebel Irish narrative, but it was written in 2006.¹⁷⁷ An issue is that they have the benefit of hindsight outside of the struggle that a MISO professional would not have during a conflict.

The boundaries include songs by foreign artists outside each era’s country. One can argue that such song writers can still have credibility to one of the movements examined in this research. Nationality helps, but sales, airplay, or performances in the target country may add more credibility. Iconic songs such

¹⁷³ Admittedly, this is a concern in researching songs that are relatively well known especially in the Vietnam and Civil Rights eras. To alleviate this bias, the methodology concerns network text analysis identification of specific words based on proximity, and not necessarily human identification based on perceived sentiments.

¹⁷⁴ Snow et al., “Frame Alignment Processes,” 467.

¹⁷⁵ Robbie Robertson, “The Band—The Night They Drove Old Dixie Down,” YouTube video, 4:16, from the film *The Last Waltz* released in 1978, originally from the album *Up on Cripple Creek* released September 22, 1969, posted by “Kanal von bluearmyfr111,” January 19, 2010, <https://youtu.be/jREUrbGGrgM>.

¹⁷⁶ Gil Scott-Heron, “Gil Scott-Heron & Brian Jackson—95 South (All of the Places We’ve Been),” YouTube video, 4:21, from the album *Bridges* released September 1977, posted by “Corneel Van Dreel,” August 1, 2014, <https://youtu.be/llbF-YsGOI0>; Tom Paxton, “Born On The Fourth Of July,” YouTube video, 4:40, from the album *New Songs from the Briarpatch* released 1977, posted by “#TomPaxton,” November 5, 2014, https://youtu.be/ioV_aK5dY-I.

¹⁷⁷ Brendan Loughrey, “Tiocfaidh Ar La (Our Day Will Come),” YouTube video, 4:08, from the Bluestack album *No Irish Need Apply*, released in 2006, posted by “Feck tu,” January 14, 2009, https://youtu.be/_nHdSK-mB3k. Pronounced “Chocky Ar La.” *Chucky* is an English nickname for those that support Irish rebels or the IRA.

as “War Pigs” by Black Sabbath, “Military Madness” and “Chicago” by Graham Nash, “On the Path to Glory” by Petula Clark, “Daniel” by Elton John, “Imagine,” “Give Peace a Chance” and “Happy Xmas (War is Over)” by John Lennon, and “Child in Time” by Deep Purple were all written by British musicians.¹⁷⁸ “Black Day in July” by Gordon Lightfoot, “American Woman” by the Guess Who, and “The Night They Drove Old Dixie Down” by The Band were written by Canadians.¹⁷⁹ All of these songs were part of the narratives because they had U.S. airplay on TV and radio, were sold at U.S. records stores, or included Americans on the creative process.

¹⁷⁸ Tony Iommi, Ozzy Osbourne, Geezer Butler, and Bill Ward, “Black Sabbath War Pigs with Lyrics,” YouTube video, 7:53, from the album *Paranoid* released September 18, 1970, posted by “Cody allen Stephens,” October 24, 2013, <https://youtu.be/pf8CuLIOcwc>; Graham Nash, “Graham Nash—Military Madness,” YouTube video, 2:57, from the album *Songs for Beginners* released in 1971, posted by “Good999Music csatornája,” July 25, 2011, <https://youtu.be/czUx2gvjdJk>; Graham Nash, “graham nash- Chicago,” YouTube video, 4:01, from the album *Songs for Beginners* released in 1971, posted by “journal245,” June 18, 2011, <https://youtu.be/r4BJpC-esA8>; Petula Clark, “Harry Belafonte with Petula Clark—On The Path of Glory,” YouTube video, 2:56, from the NBC TV show *The Petula Clark Show* recorded March 1968, originally on the album *These are My Songs* released 1967, posted by “SUPERCOCKROACH666,” November 5, 2011, <https://youtu.be/gQXVjY1oqRo>; Elton John and Bernie Taupin, “Elton John- Daniel,” YouTube video, 3:53, from the album *Don't Shoot Me I'm Only the Piano Player* released March 26, 1973, posted by “sunofsun23,” June 23, 2008, https://youtu.be/UA78e27R_J4; John Lennon, “John Lennon—Imagine HD,” YouTube video, 3:55, from the single *Imagine* released October 11, 1971, posted by “Mozyto,” December 31, 2008, <https://youtu.be/DVg2EJvvlF8>; John Lennon and Yoko Ono, “Give Peace A Chance (1969)—Official Video,” YouTube video, 5:09, from the single *Give Peace a Chance* released 1969, posted by “blackseal66,” April 28, 2013, <https://youtu.be/0yU0JuE1jTk>; John Lennon and Yoko Ono, “John Lennon—Happy Xmas (War Is Over),” YouTube video, 3:36, from the single *Happy Xmas (War is Over)* released December 1, 1971, posted by “johnlennon,” August 25, 2010, <https://youtu.be/yN4Uu0OImTg>; Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord, and Ian Paice, “Deep Purple-Child in Time,” YouTube video, 10:20, from the album *Deep Purple in Rock* released June 3, 1970, posted by “shotguy1,” May 6, 2009, <https://youtu.be/PfAWReBmxEs>.

¹⁷⁹ Gordon Lightfoot, “Gordon Lightfoot—Black Day in July,” YouTube video, 4:14, from the album *Did She Mention my Name?* released January 1968, posted by “neon56,” October 22, 2008, <https://youtu.be/DPXL3iEVnCM>; Randy Bachman, Burton Cummings, Garry Peterson, and Jim Kale, “American Woman The Guess Who,” YouTube video, 3:38, from the album *American Woman* released March 1970, posted by “musicyeah2,” September 24, 2009, <https://youtu.be/e8z1EzDouNs>; Robbie Robertson, “The Band—The Night They Drove Old Dixie Down,” YouTube video, 4:16, from the film *The Last Waltz* released in 1978. Originally from the album *Up on Cripple Creek* released September 22, 1969. Posted by “Kanal von bluearmyfr111,” January 19, 2010, <https://youtu.be/jREUrbGGrgM>.

Individual boundaries specific to each case will be discussed in the following section along with the overall data composition. Additional data-related concerns such as cover songs are also discussed.

2. Data

Songs identified as “protest” or “anti-war” songs are simple enough to find via open source websites. For this research, an initial database was built from the top songs identified by open-source websites devoted to anti-war or protest songs of the Vietnam conflict, U.S. Civil Rights Movement, and The Troubles in Northern Ireland.¹⁸⁰ Additional songs were added if they were referenced in website comments. At times multiple versions of a song existed. Cover songs, though acknowledged in this approach (Figure 4), were originally an overlooked part of both case studies. Each case study had its own idiosyncrasies with regard to cover songs. The second part of building the data was the ability to collect relevant information about the songwriters, the year the song was published, etc.

The primary fields of comparison for this research are

- *conflict subject* that the song was about (e.g., Vietnam, Civil Rights, Troubles)
- *time period*
- *the song goal* (Policy, Social, Regime, Territory Change, or Status Quo Maintenance)

¹⁸⁰ *Living with War Today*, last modified November 11, 2015, <http://neilyoung.com/lwwtoday>; Masetti, Lorenzo. “Antiwar Songs,” last modified November 14, 2015, <http://www.antiwarsongs.org>; *Wikipedia*, s.v. “List of Anti-War Songs,” last modified November 17, 2015. http://en.wikipedia.org/wiki/List_of_anti-war_songs; *Wikipedia*, s.v. “Protest Songs,” last modified October 27, 2015. http://en.wikipedia.org/wiki/Protest_song; *Wikipedia*, s.v. “Irish Rebel Music: List of Notable Songs,” last modified October 22, 2015. https://en.wikipedia.org/wiki/Irish_rebel_music#List_of_notable_songs; Justin, Brummer, *Vietnam War Song Project*. Last modified November 15 2015. https://rateyourmusic.com/list/JBrummer/vietnam_war_song_project/; Hardeep Phull, *Story Behind the Protest Song*, (Westport, CA: Greenwood Press, 2008).

a. Conflict Subjects

The conflict subject concerns *what* the songwriter is writing about. Is a song about World War II or Desert Storm? What conflict is it about? The Troubles case study had only conflict subject, the Troubles itself. The Vietnam and Civil Rights case on the other hand was more complex.

b. Protest Goals

As discussed in Chapter IV, Section C, the movement goals of terrorist organizations may mirror the goals of those in protest movements. The protest goals are the *why* of the political protest song. To review, the protest goals are

- *Regime change* is the replacement of a seated member of government by one with the group's approval.
- *Territorial change* is the shift of land from one group to another.
- *Policy change* is a desire to change the laws or formal government policies.
- *Social change* is a need to shift public action or sentiment, not the state or government.
- *Status quo maintenance* refers to a support of existing conditions, policies, or organizations.

To determine a song's goal, the researcher listened to a song. This also provided the ability to validate the lyrics. Though this took extra time, it is realistic to understand that the average MISO professional would have the time to have lyrics validated. While the MISO professional may not have to identify the goal of the song, they should be able to have a general understanding of what potential target audiences are included in the piece.

c. Time Periods

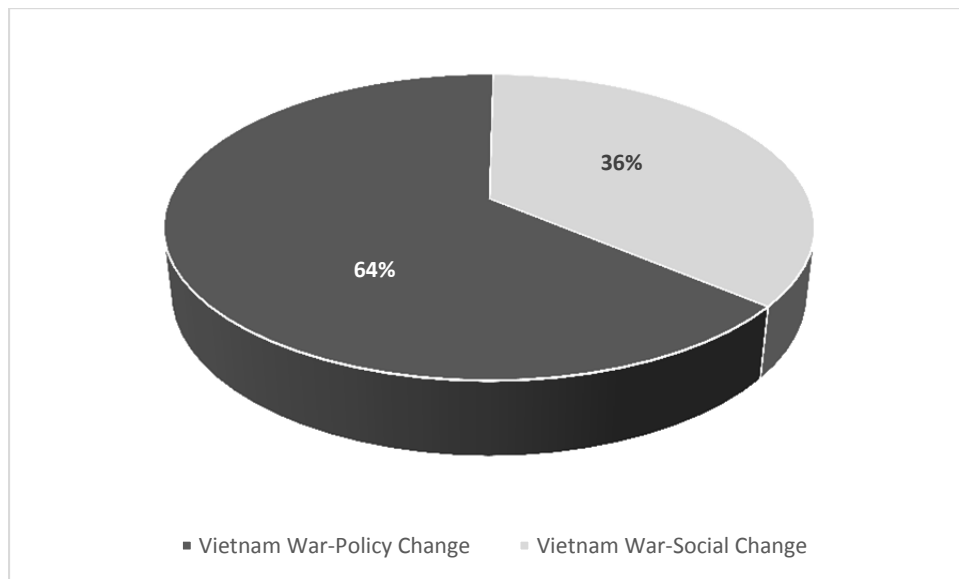
The time period is the *when* of the political protest song. This distinction is not as simple as it appears. As the boundaries for these cases are open to music from previous periods, and covers allow songs to repeat long past the original song, it is sometimes difficult to determine *when* a song was. For the Vietnam

case, the date a song was released on an album was used. For the Troubles, due to the high transportability of the songs, only estimates could be used.

3. Vietnam and Civil Rights Data

There were 159 songs in the research sample for all time periods, conflict subjects, and protest goals.¹⁸¹ Generally speaking, songs about Vietnam were most about policy-change goals (Figure 5). Songs that were only about the Civil Rights conflict subject had mostly social change goals (Figure 6).

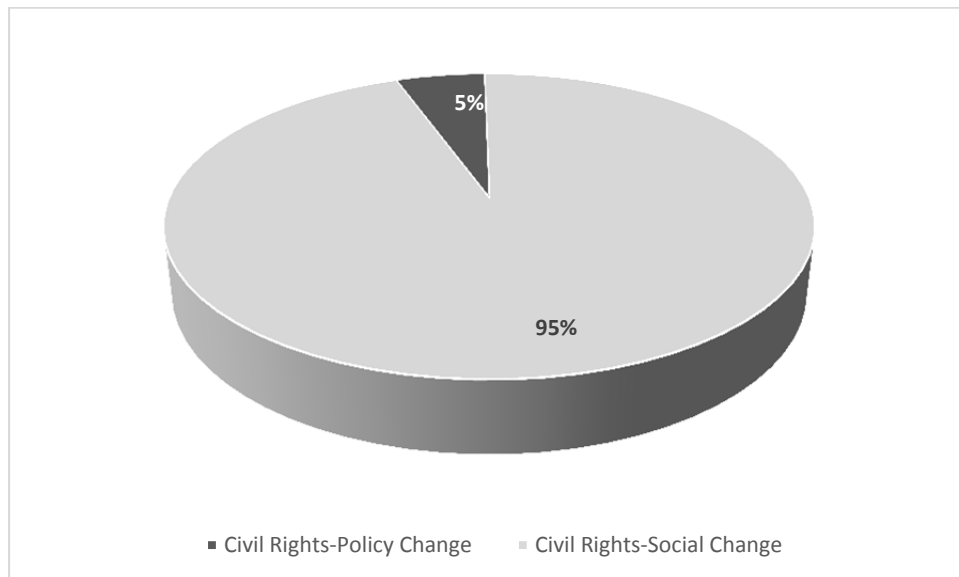
Figure 5. Vietnam Conflict (1960–1975)—Strictly Policy vs. Social Change Goals



Pie chart reflects the percentage of songs with only one conflict subject (Vietnam) and the dissemination of policy and social goals. Most Vietnam songs had policy change goals.

¹⁸¹ Appendix C has a detailed discography of the sample

Figure 6. Civil Rights Conflict (1954–1968)—Strictly Policy vs. Social Change Goals



Pie chart reflects the percentage of songs with only one conflict subject (Civil Rights) and the dissemination of policy and social goals. Most Civil Rights songs had social change goals.

While this is understandable, it does not show the more complicated overlap in time periods, conflict subjects, and protest goals.

a. Conflict Subjects

The Vietnam and Civil Rights cases were complex; there were a total of six conflict subject areas. Conflict subjects contained the two major concerns individually with other combinations

- *Vietnam*
- *Civil Rights Movement*
- *both* the Vietnam conflict and the Civil Rights Movement
- *Post-Civil Rights*, songs that would be considered Civil Rights songs, but after 1968, were included as for comparison against Vietnam subject songs
- *anti-establishment*, songs that protest something of the time, but are not related to Vietnam or Civil Rights

- *general anti-war/pro-peace* subjects were added to include political protest songs of the time period with similar goals, but no specific mention of Vietnam or Civil Rights.¹⁸²

Even with clear subjects, there was some difficulty. For example, the 1967 song, “For What It’s Worth” by Buffalo Springfield was listed on many websites as a prototypical Vietnam protest song.¹⁸³ It has been in the soundtrack of numerous TV shows and movies about the Vietnam. A YouTube search for the song contains possibly the largest collection of slideshows with pictures from the Vietnam conflict and hippy culture in existence. The problem is that the song is not about the Vietnam conflict but was influenced from the “Sunset Strip riots” in 1966.¹⁸⁴ Rock and roll clubs on the Sunset Strip in Los Angeles were forced into a 10PM curfews and an enforcement of anti-loitering laws. The regular patrons wanted to stage a protest as some saw the enforcement as an “infringement on their civil rights.”¹⁸⁵ Some argued that the incident was an example of a struggle for civil rights and therefore entry into the Civil Rights, and not the Vietnam conflict subject grouping despite a common audience understanding otherwise. To make matters even more complicated, Stephen Stills apparently said he wrote

¹⁸² This conflict subject is admittedly difficult because the primary subject of many songs may be only anti-war and not include any reference to peace. Unlike the separate distinction given to the Vietnam and Civil Rights eras, as well as a combined subject, one was not given to the anti-war/general peace subject because the ideas are logically connected and too often inferred in the songs. This subject also includes songs that focused on periods other than the Vietnam conflict or Civil Rights Movement, such as the U.S. Civil War, World War I, World War II, and the Cold War in general. To ensure the narrative was captured in coding conflict subjects and protest goals could be combined where applicable. The “anti-war/general peace” conflict subject was added to both the Vietnam or Civil Rights subjects regularly, which admittedly may have led to slight inaccuracies. This was noted as part of the design to remain consistent and simple. As noted, in some cases, it was too difficult to split some song subjects between the conflicts.

¹⁸³ Stephen Stills, “Buffalo Springfield—For What It’s Worth 1967,” YouTube video, 2:37, from the album *Buffalo Springfield* originally released December 5, 1966, re-released March 1967, posted by “PettyYou007,” August 26, 2010, <https://youtu.be/gp5JCrSXkJY>; Phull, *Story Behind the Protest Song*, 57–61.

¹⁸⁴ Cecilia Rasmussen, “Closing of Club Ignited ‘Sunset Strip Riots,’” *Los Angeles Times*, August 5, 2007, <http://articles.latimes.com/2007/aug/05/local/me-then5>; Phull, *Story Behind the Protest Song*, 57–61.

¹⁸⁵ Rasmussen, “Closing of Club.”

the song in part for the troops in Vietnam.¹⁸⁶ For this reason, this song was left out of the sample.

b. Protest Goals

The political protest song goals were further refined for the Vietnam and Civil Rights conflict subjects. The following amendments were added to the broader definitions outlined in Chapter IV, Section C

- *Policy Change*—Any anti-war sentiment is a condemnation of a political decision. Any condemnation of laws, rights, or the actions of elected officials.
- *Social Change*—Mention in the first-person plural of action by collective group against current behavior. Mention or allusion to the free choice of men to join the military and deploy to Vietnam.
- *Regime Change*—Any statement about the replacement of standing elected officials at local, state, or national levels.
- *Status Quo Maintenance*—Any empathy or sympathy for service members.¹⁸⁷
- *Territory Change*—No songs of the Vietnam and Civil Rights conflict subjects detailed a desire for territory change.

c. Time Period

It was difficult to determine an acceptable start for the Vietnam conflict, but 1960 was settled upon to note the election of Kennedy and the rise of the North Vietnamese Army and National Liberation Front for South Vietnam. For the

¹⁸⁶ John Einarson and Richie Furay, *For What it's Worth*. (Lanham, MD: Taylor Trade Publications, 2004), 126.

¹⁸⁷ James E. Perone, *Songs of the Vietnam Conflict* (Westport, CT.: Greenwood Press, 2001), Chapter 3. James Perone made a similar realization that the focus on the subject of the military personnel individually was enough to separate “plight of the soldier songs” that questioned policy from anti-war songs. Flexible coding for this research allowed for multiple protest goals, therefore a song could contain both policy change and status quo maintenance goals.

Vietnam conflict subject, this excludes any anti-war songs prior to 1960, even though there are numerous Cold War songs that could be included.¹⁸⁸

It was also difficult to determine an acceptable end limit for the Civil Rights conflict subject. While the *Civil Rights Act of 1964* outlawed many discriminatory practices and policies, 1968 is a more fitting end-date. The year included the eventual passage of the *Fair Housing Act* and the assassinations of Martin Luther King, Jr. and Robert Kennedy. This problem is emphasized with the realization that the conflict subject yielded various combinations of the protest goals. Multiple goals may support the idea that the U.S. Civil Rights Movement was actually multiple movements sharing the same time period and occasional words.¹⁸⁹ There is evidence in the 17 songs of the sample from 1969 to 1975 “Post–Civil Rights” to paint a picture that the movements were not over simply because policy changed.¹⁹⁰

After boundaries were set, the songs were distributed equally throughout, creating ten slices: 1955–1959, 1960–1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, and 1972–1975.

The complicated conflict subjects and protest goals allowed for multiple points of comparison. Multiple time periods, protest goals, and conflict subjects could be compared together. For example, all the social change songs for all conflict subjects could be compared for 1965. This gave a combined and different look at what a target audience may have “heard” by looking at the Vietnam and Civil Rights conflicts separately. Were policy change oriented goals using the same language across all conflicts? Did conflict subjects shift in goals over time?

¹⁸⁸ Tom Lehrer, “We Will All Go Together When We Go Live 1959 Tom Lehrer,” YouTube video, 5:29, from the album *An Evening Wasted With Tom Lehrer released in 1959*, posted by “Andrew Cragg,” May 25, 2014, https://youtu.be/_qEFdCh9dV4. For example, the song “We Will All Go Together When We Go,” by Tom Lehrer in 1959 about mutually assured destruction and nuclear war.

¹⁸⁹ Doug McAdam, “Occupy the Future—What Should a Sustained Movement Look Like?,” *Boston Review*, June 26, 2012. <http://www.bostonreview.net/forum/occupy-future/what-should-sustained-movement-look>.

¹⁹⁰ See discography in appendix C, after 1969.

Did a song that shared multiple protest goals split focus when compared against songs that relied on a single goal?

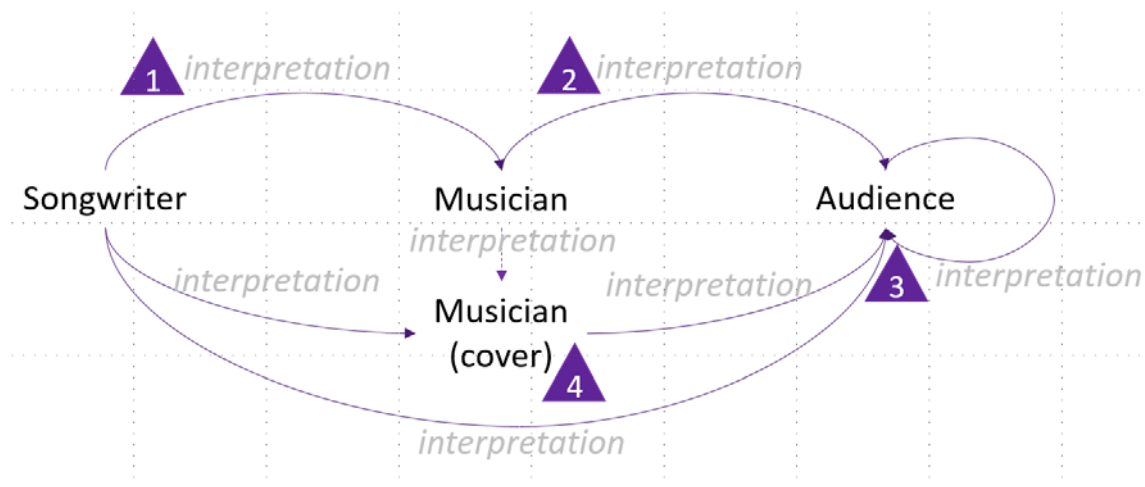
d. Unintentional Observations

The simple and relatively quick process of entering and validating data itself was beneficial from a content standpoint. Lyric sites, fan sites, Wikipedia entries, and YouTube pages had user commentary, opinions, and ideas about the songs that added to the lyrics themselves. YouTube videos gave visuals, either from original live shows or contained images added later by the video creator. Some videos contained pictures of the album covers or band members. Other videos included stock imagery of helicopters, marches, or Mary Ann Vecchio screaming over the body of Jeffrey Miller. Of additional benefit for this case study, that might not be afforded a MISO professional, are videos of interviews with performers and people influenced by the music. Then again, modern communication methods such as Twitter may show that immediate access to key communicators is possible.

(1) Cover Songs

For the sample, multiple cover songs were included if they were from different time periods. This usually prevented a duplication of data since the words of a song would have had multiple entries for a single time period. As discussed previously with Figure 4, there are multiple points of interpretation for a song. Most of this research was concerned with catching the song before any other interpretation could be added, by analyzing only the lyrics (Figure 7, Point 1). While the research only formally analyzed data from this point, there was exposure to the entire song when verifying lyrics and sentence structure (Figure 7, Point 2), and exposure to audience commentary and interpretation in attempting to find lyrics and basic song data (Figure 7, Point 3). Songs that were performed by multiple bands provided an unexpected point of contention.

Figure 7. Interpretation Points in Popular Music Creation (with Covers)



The first point of interpretation is in the songwriter's pure lyrics (Figure 7, Point 1). The second point is the song itself, or the combination of lyrics, instruments, and voice (Figure 7, Point 2). The third point is nearly infinite and builds upon itself. The audience has an opportunity to interpret the song as it sees fit, or as it interpreted from another audience member (Figure 7, Point 3). Another point of interpretation is when another artist covers the song. (Figure 7, Point 4)

Cover songs increased the popularity and listening audience beyond the original songwriter's intentions. For this research and TAA, it means cover songs expand the goal and messages to additional target audiences, in a manner similar to frame extension discussed in Chapter IV. Cover songs also support the concept of the high portability of music. If one does not have access to the original song, one can perform it solo. Finally, there are measurable variables once covers are made. How many times has the song been covered? Which version is more popular and why? Did the artist change any of the words and why?

It is acknowledged that during the time period, there were many traditional songs, such as "We Shall Overcome" and "I/We Shall not be Moved," that were used in movements. In addition to these "traditional" covers, a cover of a contemporary song was surprisingly not uncommon during the period studied.

In some cases, a songwriter later decided to record a song that another musician made famous. This is the case with, "Sing a Simple Song of Freedom,"

which was written by Bobby Darrin but made famous by Tim Hardin in 1969.¹⁹¹ Darrin was actually returning a favor of sorts. Tim Hardin previously wrote “If I Were a Carpenter,” which Darrin turned into a hit in 1966.¹⁹² “Turn! Turn! Turn!” which was written by Pete Seeger, but taken almost word-for-word from the Hebrew Bible book of Ecclesiastes, which is commonly attributed to King Solomon, was made famous by The Byrds in 1965.¹⁹³

In other cases, the song was released in another country. This was the case with: “One Tin Soldier” performed by the Canadian group, the Original Caste in 1969, and later by Coven in the U.S. in 1971; “Billy Don’t be a Hero” performed by Paper Lace for the United Kingdom and later by Bo Donaldson and The Heywoods for the United States in 1974.¹⁹⁴

¹⁹¹ Bobby Darin, “Tim Hardin—Simple Song Of Freedom,” YouTube video, 3:52, performed by Tim Hardin from the single *Simple Song of Freedom* released 1969, posted by “Chris DE BODT,” December 25, 2007, <https://youtu.be/3uVcr7LLusc>; Bobby Darin, “Bobby Darin simple Song of Freedom,” YouTube video, 4:41, performed by Bobby Darin from the album *Live! At the Desert Inn* released 1971, posted by “Bobby Scroggins,” February 17, 2009, <https://youtu.be/UZ1ohsissjE>.

¹⁹² Tim Hardin, “Bobby Darin....If I Were a Carpenter,” YouTube video, 3:26, performed by Bobby Darin from the album *If I Were a Carpenter* released December 1966, posted by “robroy999999’s channel,” August 12, 2007, <https://youtu.be/60Ek7Af3ucE>; Tim Hardin, “Tim Hardin—If I Were a Carpenter,” YouTube video, 2:26, performed by Tim Hardin from the album *Tim Hardin 2* released 1967, posted by “Slick Rocks,” September 11, 2014, <https://youtu.be/BZbUCDZyaXM>.

¹⁹³ Pete Seeger and King Solomon (*Book of Ecclesiastes*), “Pete Seeger : Turn Turn Turn , If I Had a Hammer, We Shall Overcome,” YouTube video, 9:23, performed by Pete Seeger from the album *The Bitter and the Sweet* released in 1962, posted by “HALIDONMUSIC,” January 28, 2014, <https://youtu.be/RXKJ1jPuaol>; Pete Seeger and King Solomon (*Book of Ecclesiastes*) “The Byrds—Turn! Turn! Turn! (To Everything There Is a Season) (Audio),” YouTube video, 3:50, performed by The Byrds from the album *Turn! Turn! Turn!* released October 1, 1969, posted by “TheByrdsVEVO,” December 19, 2013, <https://youtu.be/xVOJla2vYx8>.

¹⁹⁴ Dennis Lambert and Brian Potter, “One Tin Soldier—The Original Caste [Original],” YouTube video, 3:37, performed by The Original Caste from the album *One Tin Soldier* released 1969, posted by “Soheil Koushan,” June 6, 2008, <https://youtu.be/cTBx-hHf4BE>; Dennis Lambert and Brian Potter, “One Tin Soldier The Legend of Billy Jack,” YouTube video, 3:20, performed by Coven from the soundtrack for the film *Billy Jack* released 1971, posted by “nightofcrimson13,” December 15, 2013, https://youtu.be/_oX2YpaJugQ; Mitch Murray and Peter Callander, “Bo Donaldson and the Heywoods—Billy Don’t Be a Hero (1974) stereo,” YouTube video, 3:15, performed by Bo Donaldson and the Heywoods from the single *Billy Don’t be a Hero* released in 1974, posted by “AGENTELUCHO luis,” December 27, 2013, <https://youtu.be/1qIK9TJvuSk>; Mitch Murray and Peter Callander, “Paper Lace—Billy don’t be a Hero 1974,” YouTube video, 3:25, performed by Paper Lace from the album *Paper Lace* released in 1974, posted by “fritz5134,” August 21, 2009, <https://youtu.be/6cdFuMgMkBM>.

In still other cases, and of interest in TAA, the song was made available in another genre or for another audience. This is the case with “Abraham, Martin, and John” sung by Dion in 1968 and by Harry Belafonte in 1970; “Black and White” sung by Pete Seeger in 1956 and by Three Dog Night in 1972; “Business Goes on as Usual” performed separately by The Mitchell Trio and Roberta Flack from 1965 to 1970; “The Motor City is Burning” performed by John Lee Hooker in 1967 and later by MC5 in 1969.¹⁹⁵

In some cases, the original lyrics were changed. Joan Baez accidentally changed the words to “The Night they Drove Old Dixie Down” performed by The Band because she transcribed the words by ear.¹⁹⁶ In later versions, she changed the words back to the original. In other cases, words were changed to add credibility to the new singer. When Donovan covered Buffy Sainte-Marie’s “Universal Soldier” and made it famous in 1965, he changed her line, “But

¹⁹⁵ Dick Holler, “Abraham * Martin and John *** Dion,” YouTube video, 3:22, performed by Dion from the album *Dion* released August 1968, posted by “One UnconditionalLove,” August 12, 2013, <https://youtu.be/a5hFMy4pTrs>; Dick Holler, “Abraham, Martin And John,” YouTube video, 3:59, performed by Harry Belafonte from the album *Belafonte by Request* released 1970, posted by “#HarryBelafonte,” December 25, 2014, <https://youtu.be/Wo46QNDJuyo>; David Arkin and Earl Robinson, “David Arkin—Black and White —Promotional Trailer,” YouTube video, 3:24, performed by Pete Seeger from the album *Love Songs for Friends and Foes* released in 1956, posted by “Edward Renehan,” February 21, 2011, <https://youtu.be/XgPzlp-T9lg>; David Arkin and Earl Robinson, “Three Dog Night—Black and White 1972,” YouTube video, 3:50, performed by Three Dog Night from the album *Seven Separate Fools* released March 27, 1972, posted by “fritz51321,” June 1, 2014, <https://youtu.be/vAIQjLse0BA>; Fred Hellerman and Fran Minkoff, “Joe Frazier—Business Goes on as Usual (1965),” YouTube video, 1:37, performed by Joe Frazier (The Mitchell Trio) from the album *Violets of Dawn* released December 1965, posted by “Boot Leg,” April 21, 2014, <https://youtu.be/4G48yBeBjz0>; Fred Hellerman and Fran Minkoff, “Business Goes on as Usual,” YouTube video, 3:26, performed by Roberta Flack from the album *Chapter 2* released August 12, 1970, posted by “#RobertaFlack,” August 18, 2014, <https://youtu.be/zbRN8knFoHM>; Albert B. Smith, “John Lee Hooker—The Motor City Is Burning (1967),” YouTube video, 2:50, performed by John Lee Hooker from the album *Urban Blues* released 1967, posted by “urjasager,” November 8, 2012, <https://youtu.be/sWPnlvQkFBg>; Albert B. Smith, “MC5—Motorcity Is Burning 1973,” YouTube video, 4:56, performed by MC5 from the album *Kick Out the Jams* released February 1969, posted by “fritz51340,” March 10, 2009, <https://youtu.be/uFqxMhml3iw>.

¹⁹⁶ Kurt Loder, “Joan Baez: Old Folk at Home,” *Rolling Stone* 393, April 14, 1983, <http://www.rollingstone.com/music/features/joan-baez-old-folk-at-home-the-rolling-stone-interview-19830414>; Robbie Robertson, “The Band—The Night They Drove Old Dixie Down,”; Robbie Robertson, “Joan Baez—The Night They Drove Old Dixie Down,” YouTube video, 3:27, from the single *The Night They Drove Old Dixie Down* performed by Joan Baez released August 1971, posted by “CaptainJimKirk,” December 9, 2007, https://youtu.be/C_ksYL26IZE.

without him how would Hitler have condemned *him at Dachau?*” to “But without him how would Hitler have condemned *them at Liebau,*” changing the reference from the death camps to the training center of the Hitler Youth.¹⁹⁷

With covers, a *simple song of freedom* can literally reach multiple audiences and only the words, not necessarily the music, has to transfer across people. This also can add credibility to a movement or group, because the words are already written and the song may already have support in the intended target audience. Conversely, if it is done wrong, it may make some people upset.

(2) Response Songs

Another area discovered unintentionally during research for this period was the existence of an initial protest song and its usually oppositional response. Tables 1 through 4 have selections from the era as examples. Like cover songs, a response song benefits from an existing knowledge base. In some cases a response song may simply be a mocking parody. Some songs such as The Spokesmen’s “Dawn of Correction,” and The Beach Bum’s “Ballad of the Yellow Beret,” are a near line-by-line reactions (Tables 1 and 2).¹⁹⁸ Songs like the controversial Jan Berry (of Jan and Dean), “Universal Coward,” are definitely responses, but are less likely to follow the initial song line-by-line (Table 3). Others are intentionally written to work as a piece together. Songs like, “Hello Vietnam” and “Goodbye to Vietnam” tell the story of a couple going through the difficulty of a deployment and the joy of returning home (Table 4). Regardless, a response song is an excellent tactic to use by an existing opposition target

¹⁹⁷ Buffy Sainte-Marie, “Buffy Sainte-Marie—Universal Soldier,” YouTube video, 4:22, from the album *It’s My Way* released 1964, posted by “Rudy De Saedeleir,” December 26, 2007, <https://youtu.be/VGWSGyNsw00>; Buffy Sainte-Marie and Donovan, “Donovan—The Universal Soldier,” YouTube video, 2:17, performed by Donovan from the album *The Universal Soldier* released 1965, posted by “BeatnikManfred,” May 22, 2007, <https://youtu.be/UC9pc4U40sl>.

¹⁹⁸ Hardeep Phull, *Story Behind the Protest Song*, 55–56; John Madara, David White, and Raymond Gilmore, “The Spokesmen—‘Dawn of Correction,’” From the album *Dawn of Correction* released 1965, posted by “MrPurser,” November 25, 2010, <https://youtu.be/mkGZKOgfOi4>; Dodger, D, “The Beach Bums—The Ballad of the Yellow Beret,” from the single *Ballad of the Yellow Beret* released 1966, posted by “Vietnam War Song Project,” March 22, 2013, <https://youtu.be/2cdz1MnwC8>.

audience. It can illuminate divisions or alliances between potential target audiences. It may not work for MISO counterpropaganda efforts, as U.S. attempts may be seen as faulty.

Table 1. Response Song (Eve of Destruction vs. Dawn of Correction)

ORIGINAL SONG	RESPONSE
Eve of Destruction	Dawn of Correction
Barry McGuire	The Spokesmen
1965	1965
The eastern world, it is exploding, Violence flaring, bullets loading.	The western world has a common dedication, To keep free people from Red domination.
You're old enough to kill, but not for voting. You don't believe in war, but what's that gun you're toting? And even the Jordan River has bodies floating.	And maybe you can't vote, boy, but man your battle stations, Or there'll be no need for voting in future generations.
But you tell me, Over and over and over again, my friend, Ah, you don't believe, We're on the eve of destruction.	So over and over again, you keep saying it's the end. But I say you're wrong, we're just on the dawn of correction.

Source: P. F. Sloan, "Barry McGuire—Eve of Destruction," YouTube video, 3:36, performed by Barry McGuire from single *Eve of Destruction* released 1965, posted by "Plenty of Torrents," June 22, 2008, <https://youtu.be/ntLsElbW9Xo>.; John Madara, et al., "The Spokesmen—'Dawn of Correction.'"

Table 2. Response Song (Ballad of the Green Berets vs. Ballad of the Yellow Beret)

ORIGINAL SONG	RESPONSE
Ballad of the Green Berets	Ballad of the Yellow Beret
Barry Sadler	The Beach Bums
1966	1968
Back at home a young wife waits, Her Green Beret has met his fate. He has died for those oppressed, Leaving her this last request.	Back at home a young wife waits, Her yellow beret has met his fate. He's been drafted for marching in a protest, Leaving her his last request:
Put silver wings on my son's chest, Make him one of America's best. He'll be a man they'll test one day, Have him win the Green Beret.	Put a yellow streak down my sons back, Make sure that he never ever fights back. At his physical have him say he's gay, Have him win the yellow beret.

Source: Barry Sadler and Robin Moore, "SSG Barry Sadler—The Ballad Of The Green Berets (1966)," from the album *Ballads of the Green Berets* released 1966, posted by "Leviathan Hanfstaengl," August 4, 2012, https://youtu.be/hSmUOj_CnrQ; Dodger, D, "The Beach Bums—The Ballad of the Yellow Beret."

Table 3. Response Song (Universal Soldier vs. Universal Coward)

ORIGINAL SONG	RESPONSE
Universal Soldier	Universal Coward
Buffy Sainte-Marie/Donovan	Jan Barry (Jan and Dean)
1964/1965	1965
He's the universal soldier and he really is to blame, But his orders come from far away no more. They come from him and you and me and brothers can't you see, This is not the way we put an end to war?	He's the universal coward, and he runs from anything. From a giant, from a human, from an elf. He runs from Uncle Sam, and he runs from Vietnam. But most of all he's running from himself.

Source: Buffy Sainte-Marie, "Buffy Sainte-Marie—Universal Soldier,"; Buffy Sainte-Marie and Donovan, "Donovan—The Universal Soldier,"; Jan Berry, Jill Gibson, and George Tipton, "The Universal Coward," YouTube video, 3:12, performed by Jan Berry (Jan and Dean) from the album *Folk 'n Roll* released 1965, posted by "#JanAndDean," October 5, 2015, <https://youtu.be/Vb6tnpFuUa8>.

Table 4. Response Song (Hello Vietnam vs. Goodbye to Vietnam)

ORIGINAL SONG	RESPONSE
Hello Vietnam	Goodbye to Vietnam
Johnnie Wright	Kitty Hawkins
1965	1965
I hope and pray someday the world will learn, That fires we don't put out, will bigger burn. We must save freedom now, at any cost, Or someday, our own freedom will be lost.	He asked me to be strong and wait for him. I've written to him every day since then. But soon my waiting for him will be through, For Johnny says he will be returning soon.
Kiss me goodbye and write me while I'm gone. Goodbye, my sweetheart, Hello Vietnam.	He'll spend a lot of time here in my heart, When Johnny says goodbye to Vietnam.

Source: Tom T. Hall, "Johnny Wright—Hello Vietnam," YouTube video, 3:08, performed by Johnnie Wright from the album *Hello Vietnam* released October 1965, posted by "Vietnam War Song Project," https://youtu.be/SrDrFZ8j4_M.; Tom T. Hall, "Kitty Hawkins—Good-bye to Viet Nam," YouTube video, 3:27, performed by Kitty Hawkins from the single *Good-bye to Viet Nam* released 1965, posted by "Vietnam War Song Project," <https://youtu.be/in9DjPzILXo>.

4. The Troubles Data

The Troubles data consists of the top 20 songs from Irish "rebel songs" webpages and Wikipedia entries with readily available lyrics and music clips (appendix D).

a. Conflict Subject and Protest Goals

Due to the popularity of the songs, many songs were actually "rebel songs" and admittedly not representative of the other side of the struggle. This bias was noted, as the intent was to determine the conditions and vulnerabilities of a particular target audience, in this case, those that identify as free Irish. The "Status Quo" protest goal served as the partition for any songs that were not rebel in nature. Interestingly, the other songs fit well into the established protest goals and supported the complexity of the Troubles itself.

b. Time Periods

Because many songs of the Troubles were based on traditional songs, the left or starting boundary was left open to include songs written prior to the start of

the Troubles. A song written in 1919 for the first Irish struggles may have been reworked slightly to still have importance in 1979, some 60 years later. The closing right limit was set at 1989, or the end of the Troubles with the signing of the Good Friday Agreement.

c. Cover Songs

The sample used a best representative version if a song had multiple performers. The same websites that produced the sample, provided the consensus. Due to the small sample size, multiple performers for single songs was not an option, as was in the Vietnam and Civil Rights case.

Due to the inclusion of traditional songs, there were concerns over the credibility of which version of a song to use. A great portion of the sample included songs that were covered by numerous bands and musicians. Some songs added verses, and some changed lyrics. For the Irish case, since the original songwriter is less of a concern than in the Vietnam and Civil Rights case, it is difficult to view these songs as covers and more of performances of traditional songs. This distinction between the two cases and cultures may be indicative of certain behaviors specific to the target audiences.

D. METHODOLOGY

1. Methodology

The focus of this analysis is to identify, not explain, behavioral indicators such as symbols, factoids, stereotypes, and buzzwords in political protest songs. The identification of such behavior indicators can help PSYOP officers in the early stages of the MISO process. MISO professionals have argued that there is currently an overreliance on sentiment-related analysis because it can produce quantifiable outputs.¹⁹⁹ This research takes an alternate approach by employing NTA based on proximity techniques (word position). This approach, however

¹⁹⁹ McKinney, "Hierarchy of Psychological Effects," 7.

useful it may be, is only one part of a larger process that should be incorporated into future planning, making the process cyclical as intended.

Numerous methods exist that allow analysts to examine text, such as sentiment analysis. Text analysis is a broad category of techniques that attempts to explain or identify sentiments, goals, or categories in anything contained within text.²⁰⁰ It can vary from sentiment based approaches that attempt to determine if a word is positive or negative based on defined dictionaries, to methods that simply rely on word count or frequency to identify popular words. A completely separate discipline is network analysis that regularly focuses on relationships among actors, which can consist of people, organizations, countries, etc. While both these areas are distinct from one another, they can be brought together in certain cases.

Content, or conceptual analysis, is the process of finding relevant words in texts and attempting to determine what the author is trying to communicate within a defined scope of relevance and context.²⁰¹ It began with basic word counting techniques used in the 1960s, but thanks to computers, content analysis of text is still in development.”²⁰² There are several advantages to using content-based analysis. For MISO professionals, one is the desire to conduct analysis of a foreign target audience with the luxury of remaining in the U.S. Much of the source material and supporting information can be transferred digitally. News reports, blogs, political speeches, and political manifestos are all good candidates for content analysis because they can generally be taken at face

²⁰⁰ Merriam Webster defines *sentiment* as "an attitude, thought, or judgments prompted by feeling." <http://www.merriam-webster.com/dictionary/sentiment>.

²⁰¹ Carley, "Content Analysis."; Wouter van Atteveldt, "Semantic Network Analysis: Techniques for Extracting, Representing, and Querying Media Content." PhD diss., Vrije University, 2008, http://vanatteveldt.com/wp-content/uploads/vanatteveldt_semanticnetworkanalysis.pdf; Klaus Krippendorff, *Content Analysis: An Introduction to its Methodology* (Thousand Oaks, CA: Sage, 2012), 24.

²⁰² Gabe Ignatow, "Theoretical Foundations for Semantic Text Analysis," *Journal for the Theory of Social Behavior*, (2015), doi:10.1111/jtsb.12086; Alex Wright, "Our Sentiments, Exactly." *Communications of the Association for Computing Machinery* 52, no. 4 (April 2009): 14, <http://doi.acm.org/10.1145/1498765.1498772>; Carley, "Content Analysis."

value—there is not a great degree of sarcasm, symbolism, or metaphors in these writings, all of which pose challenges to analyzing text within other mediums, namely social media. Generally speaking, content analysis is a good way to understand if an individual or group likes or dislikes another.

There are also disadvantages to attempting to understand the behavior of a target audience using content analysis alone. A purely computer-driven method may create outliers due to the highly symbolic language (e.g., “bad kicks” actually means “good shoes”) that could have a negative effect on the overall classification of the subject. For example, Li and colleagues developed a method based on pulling related synonyms and antonyms from a database to extract these outliers (they called them “unexpected sentences”) in movie reviews in comparison to the actual works.²⁰³ This method though, leads to a second problem with content analysis, namely the amount of time and expertise required for analysis. For instance, it can take significant time to develop *dictionaries*, *thesauri*, and *codebooks* for a potential target audience for which they are most likely not a native speaker.²⁰⁴

Klaus Krippendorff added six attributes of text to his original definition of content analysis, which highlight several challenges for analysts.²⁰⁵ Consequently, analysts need to develop and adhere to code books and

²⁰³ Dong (Haoyuan) Li, et al., “Extraction of Unexpected Sentences: A Sentiment Classification Assessed Approach,” *Intelligent Data Analysis* 14, no. 1 (January 2010), 31–46, <http://www.lirmm.fr/~poncelet/publications/papers/IDA09Haouyuan.pdf>.

²⁰⁴ A *codebook*, like the scientific method, is in place to ensure consistency and replication. Codebooks are especially relevant when groups and teams work on a project to ensure that coding terms and data are more subjective than objective. Codebooks include definitions of terms and possible examples to help future analysts determine the appropriate solution.

A *dictionary*, for purposes of analysis, usually refers to a *thesaurus*. While a *dictionary* contains a word and other similar words that hold similar semantic meaning, a *thesaurus* attempts to simplify concept uses to a single word. Additionally a *thesaurus* could be used to infer shortcuts. For example, a dictionary could hold information that would make mad, upset, anger, and hate have similar negative value to the text they modify. A *thesaurus*, if designed appropriately would make *Barack*, *Obama*, *BHO*, *the President*, *POTUS*, *Barack Obama*, *44*, *Renegade*, and *Mr. Obama* all understood as the same concept and entity.

²⁰⁵ Krippendorff, *Content Analysis*, 28–31.

dictionaries to improve reliability. For instance, Krippendorff's claim that "texts do not have single meanings," suggests that individual PSYOP officers within a team can interpret texts completely differently from one another, which creates scenarios in which biases can affect an analysis.

- *Texts have no objective (reader-independent) qualities.*
- *Texts do not have single meanings.*
- *The meanings invoked by texts need not be shared.*
- *Meanings (contents) speak to something other than the given texts.*
- *Texts have meanings relative to particular context, discourses, or purposes.*
- *The nature of text demands that content analysts draw specific inferences from a body of texts to their chosen context.*

In terms of the application of content analysis in a MISO context, emerging MISO doctrine identifies a potentially problematic reliance on content and sentiment analysis.²⁰⁶ This overreliance is likely due to the fact that MISO has used it since before WWII.²⁰⁷ While it may be relatively simple to gather information about a specific sentiment in this type of analysis, it is more difficult to understand the background when the variables increase.²⁰⁸ As the immense information environment continues to grow in size, it is more difficult to gather data.

Network analysis focuses on relationships between actors. The actors, or nodes, can be people, organizations, or events, and in this context, words or themes. Relationships that tie actors to each other can include: familial ties, trust, sales, education, proximity, or physical location. They also can be less obvious things, such as poems or songs.

²⁰⁶ McKinney, *Hierarchy of Psychological Effects*, 24.

²⁰⁷ Krippendorff, *Content Analysis*, 14–17.

²⁰⁸ Ibid.

Network text analysis (NTA) allows analysts to examine relationships among words within text, and it assumes that words can be organized based on proximity, relation, or other measures.²⁰⁹ This is very similar in concept to the manner in which social networks are built from relationships among people and organizations (actors). The focus is to analyze a network of words, themes, and concepts. However, identifying relationships among words, themes, or concepts is unique from identifying them among people or organizations. For purposes of this research, there are two methods to define relationships in NTA: proximity and semantically.

Semantic networks build networks out of concepts in which concepts become the nodes. For example, consider the following sentence: *The dog was angry and mad yesterday*. A single node may represent the words *angry* and *mad* because they share a related concept.²¹⁰ Since semantic network analysis requires an understanding of concepts and meanings within a specific context, there are potentially significant limitations to this technique when applied to foreign material. For instance, there might be a hidden meaning of term that an outsider, such as a MISO professional, cannot identify, or bias may influence an analyst's interpretation of a concept.

The proximity approach builds networks based on how close words are to each other in a predefined space, such as a sentence, paragraph, or page. The distance is based on how many words separate them. A proximity-based network is simple because it takes less time and knowledge of the individual networks of words from texts themselves. A proximity-based network works with symbolic works like songs because the program does not make assumptions based on common or user defined dictionaries. Consider the same sentence from the

²⁰⁹ Kathleen M. Carley, Dave Columbus, and Peter Landwehr, *AutoMap User's Guide 2013*. Carnegie Mellon University, School of Computer Science, Institute for Software Research, Technical Report, CMU-ISR-13-105, (June 3, 2013), <http://www.casos.cs.cmu.edu/publications/papers/CMU-ISR-13-105.pdf>.

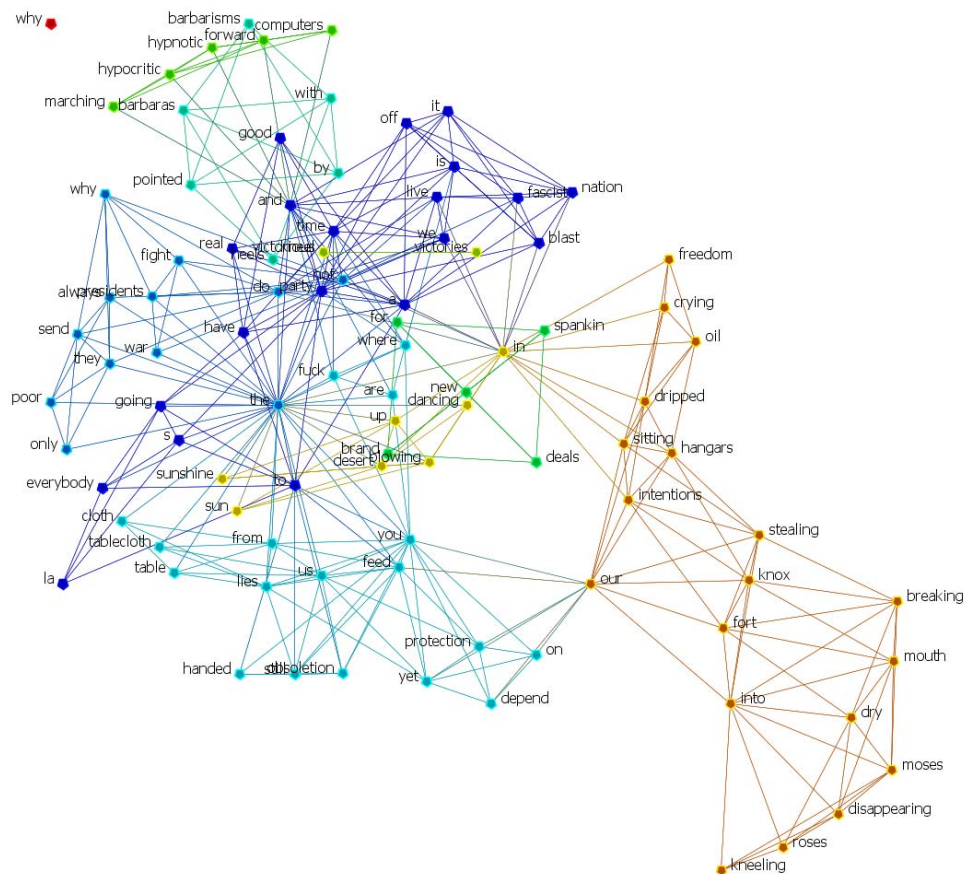
²¹⁰ If so defined in the user *thesaurus*.

previous paragraph: *The dog was angry and mad yesterday*. The words *angry* and *mad* will exist as separate nodes. In fact, if a user defined *delete list* did not eliminate the high-frequency word *and*, then *angry* would have a closer relationship to *was*, and *mad* would have a closer relationship to *yesterday*.

A benefit of network analysis is that networks can be analyzed using visual and statistical techniques.²¹¹ The visual depiction of a text network consisting of words, concepts, and/or themes and the relationships among them can provide an analyst with the ability to identify patterns in the network structure. It allows the analyst to see which words, concepts, and themes are connected, which ones are central, which ones appear less important, etc. For example, shorter distances between nodes mean they have closer relationships; longer distances indicate the opposite. Nodes can be colored to highlight similarities. In Figure 8, nodes, or words, of the modern protest song, “B.Y.O.B.” (“Bring Your Own Bombs”) by the band System of a Down, are colored by Newman grouping, a method used to identify close-knit communities.²¹² With this coloring, one could almost create sentences out of words that shared the same color and therefore same Newman group. For visualization purposes, one can almost trace nodes and ties by color (Newman group) to build coherent sentences that would speak to a target audience.

²¹¹ Carley, “Coding Choices,” 79.

Figure 8. Sociogram of the song “BYOB by System of a Down (2005), Node Color by Newman Grouping.



Statistics supplement visualizations and help analysts determine important nodes based on various measures. A common set of measures are centrality measures, of which there are several:

A central actor can be seen as someone who has numerous ties to highly central actors (e.g., degree centrality), as someone who has numerous ties to highly central actors (e.g., eigenvector centrality, hubs, and authorities), as someone who is close (in terms of path distance) to other actors in the network (e.g., closeness centrality), or as someone who lies on the shortest path between numerous pairs of actors in a network (e.g., betweenness centrality).²¹³

²¹³ Sean F. Everton, *Disrupting Dark Networks* (Cambridge, UK: Cambridge University Press, 2012) Kindle edition, 207.

Centrality measures, such as those described in the previous quote, can help analysts identify potentially symbolic or meaningful words whose nodes represent concepts. Kathleen Carley, who developed new techniques for analyzing such networks, wrote that symbols “are the building blocks of structures considered fundamentally cognitive and (potentially) social in nature—histories, experiences, beliefs, interests.”²¹⁴ The way in which one defines symbols, however, can vary. In fact, even Carley had two definitions. One defined symbols as “the building blocks of structures considered fundamentally cognitive and (potentially) social in nature—histories, experiences, beliefs, interests.”²¹⁵ This definition is culturally based. The other, which is based on graph theory, states symbols are nodes with high degree, betweenness, and consensus centrality measures.²¹⁶

Carley and Kaufer recognized that some words are symbols due to a combination of their high measures of connectedness, conductivity, and consensus.²¹⁷ *Density* or connectedness, sometimes operationalized as total degree centrality, is perceived as a word that has a strong association within an audience. It is perhaps the most common and intuitive measure in network analysis.²¹⁸ *Conductivity*, which is essentially betweenness centrality, multiplies the number of apparent in-links to out-links and measures how much a word is

²¹⁴ Kathleen M. Carley and David Kaufer, “Semantic Connectivity: An Approach for Analyzing Symbols in Semantic Networks,” *Communication Theory* (August 1993): 183. http://www.casos.cs.cmu.edu/publications/papers/carley_1993_semanticconnectivity.PDF; Robert Alan LeVine and Donald T. Campbell, *Ethnocentrism: Theories of Conflict, Ethnic Attitudes, and Group Behavior* (New York: Wiley, 1972), 1; United States Army, *ST 33-01: MISO Process*, 2–15.

Though difficult to “see” in song, the concept of symbols supports the use of vulnerabilities as stated in MISO doctrine. Many of the vulnerabilities named in step 4 of the TAA process (Identify Vulnerabilities—see Figure 3) are discussed in Robert Levine and Donald Campbell’s work on Ethnocentrism, namely the importance of symbols to a group or potential TA

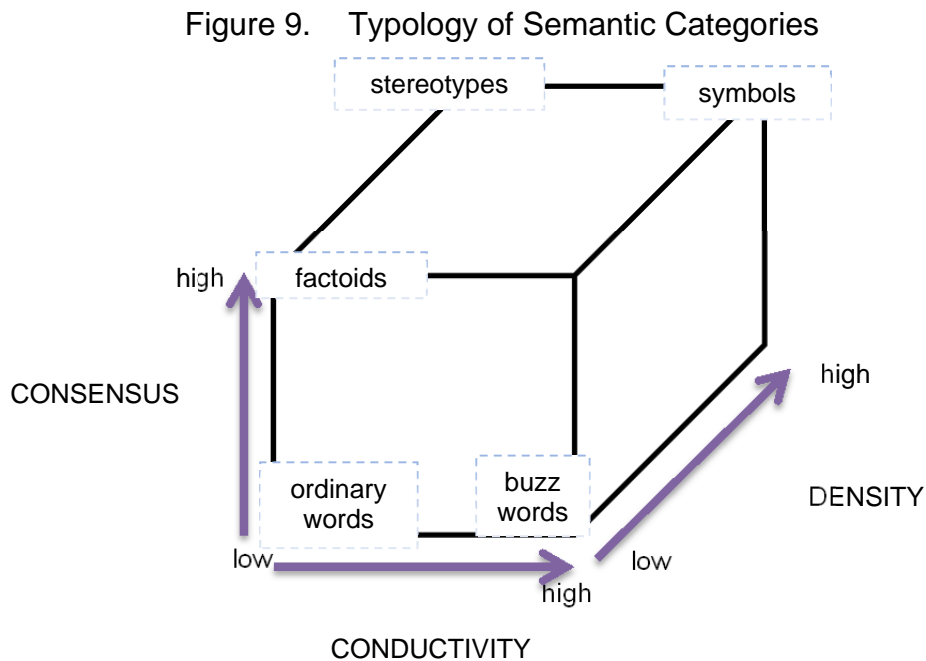
²¹⁵ Carley and Kaufer, “Semantic Connectivity,” 195–196.

²¹⁶ Carley and Kaufer, “Semantic Connectivity,” 183–213.

²¹⁷ Carley and Kaufer, “Semantic Connectivity,” 183–213.

²¹⁸ Everton, *Disrupting Dark Networks*, chap. 1.3.

on the shortest path between all the other words in the network.²¹⁹ Theoretically, if a word points to four words, but nothing points to it, it would have a conductivity of zero. Conversely, if a word only points to one word, but four words point to it, then it would have a score of four. Finally, *consensus* indicates when a term is shared among different audiences; a word that appears across several text networks is often a consensus term. A word that is well connected to other ideas (i.e., density), points to and from other ideas (i.e., conductivity), and is shared greatly across groups (i.e., consensus), would be a candidate for a symbol (Figure 9).²²⁰ This is a point where target audience analysis and social network analysis meet. It appears the identification of behavioral indicators such as symbols, stereotypes, factoids, emblems, and buzzwords through network analysis can help a MISO professional conduct TAA.



Source: Carley and Kaufer, "Semantic Connectivity," 192.

²¹⁹ Ibid.

²²⁰ Ibid., 185; Carley and Kaufer, "Semantic Connectivity," 195–196.

Song lyrics from the case studies were grouped by protest goals, conflict subjects, and time periods, and mapped into a network using AutoMap software.²²¹ This provides a simple means for the average MISO professional to code the data quickly, efficiently, and consistently. This basic concept could be used for multiple cases without specific knowledge of the foreign TAs.

The networks were then analyzed both visually and statistically in Organizational Risk Analyzer (ORA) to determine *density*, *consensus*, and *conductivity*.²²² Different measures suggested symbols, buzzwords, stereotypes, and factoids as described in Figure 9. Of course, the main goal is to identify symbols, but the others types of classes may have cultural significance and credibility.

- *Symbols* have high density, conductivity, and consensus.
- *Buzzwords* have high conductivity, but low density and consensus
- *Factoids* have high consensus, but low density and conductivity
- *Stereotypes* have high consensus and density, but low conductivity

2. Procedures

This analysis required several processing steps from data collection, to estimating measures (Figure 10). Once data were collected and song lyrics were validated by listening to them, the songs were divided into individual networks by the five protest song goals.²²³ Text files of song lyrics were mapped using AutoMap software to build a text network based on the proximity relationship of words.

²²¹ Kathleen M. Carley and J. Diesner, *AutoMap: Software for Network Text Analysis*. (2005).

²²² Kathleen M. Carley *Organizational Risk Analyzer (ORA)*. Pittsburgh, PA: Center for Computational Analysis of Social and Organizational Systems (CASOS): Carnegie Mellon University, (2001–2015).

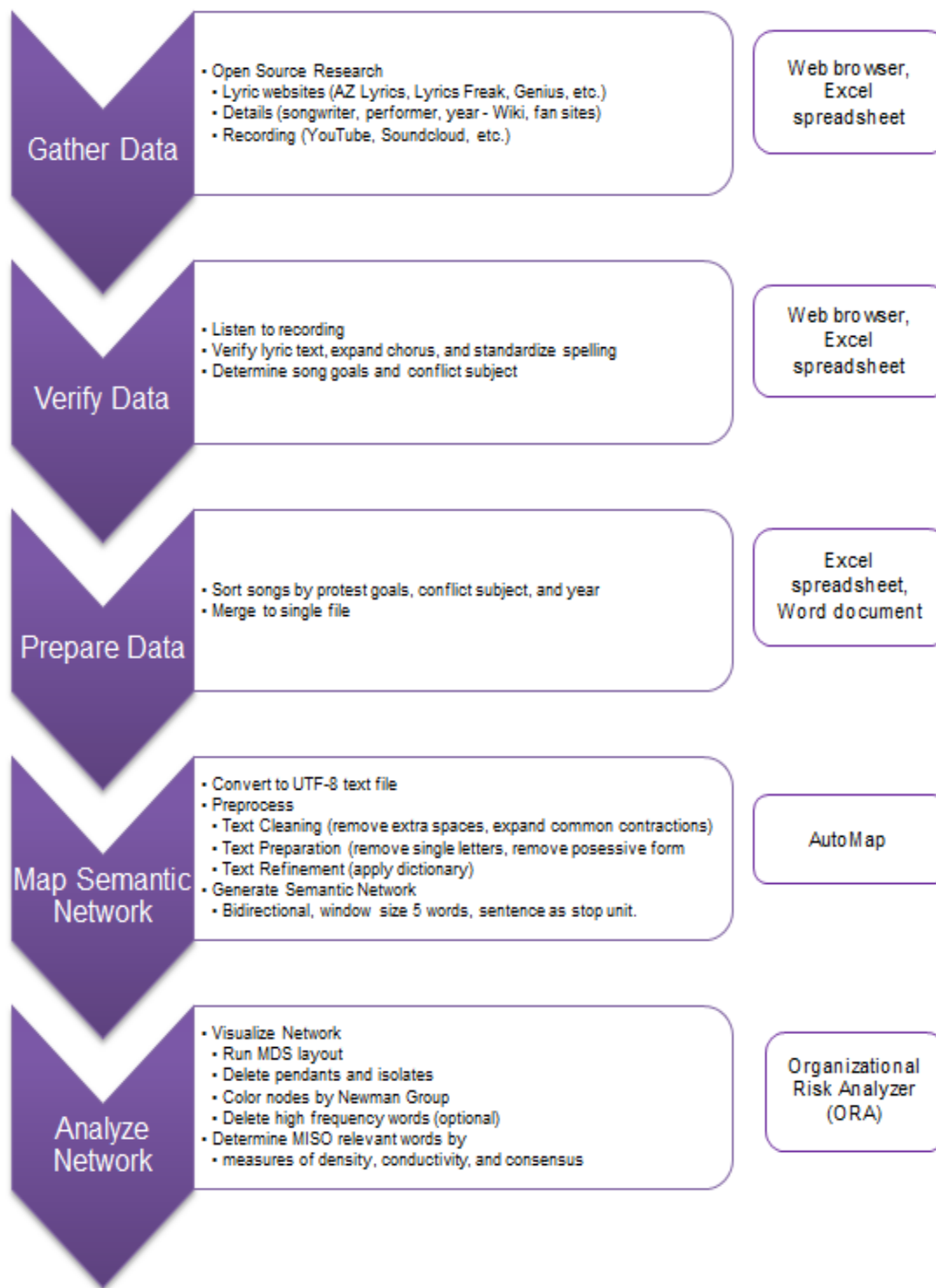
²²³ Kydd and Walter, "The Strategies of Terrorism," 52.

The text files were pre-processed using standard AutoMap procedures. The first step is to clean the text files, which includes common contractions and removing extra spaces in the texts. The next step is to remove “noise” such as single letters. Finally, a delete list was developed and applied to control for high frequency words (e.g., the, of, and, or), and pendants and outliers.²²⁴ This remaining network data file was imported into the ORA software for analysis. Figure 10 outlines the basic steps and procedures to preform NTA.

²²⁴ A *delete dictionary* or *delete list*, contains a list of high frequency words that should be omitted from the analysis. Some programs, such as AutoMap, have default or specified used delete lists readily available either as part of the software or from a support website.

The anticipation of false positive symbols can be mitigated in three ways. First, words can be added to delete dictionaries in preprocessing. This is most preferred because this happens before the network is mapped and does not sever ties that may exist though the deleted node. A problem with this is one may delete words that are actually symbolic. A second problem is that this creates a different standard for each TA. One must make calculated decisions to add words based on research, which adds time and bias potential. Second, from a list, the data can be sorted by frequency and words can be manually deleted based on user preference. A third manner uses the visualization of the network and allows the user to trim the pendants and isolates. A good balance of all three methods is respectable because it can be repeated across any sample.

Figure 10. Procedures and Software for the Identification of Behavioral Indicators in Political Protest Songs



VI. ANALYSIS AND DISCUSSION: VIETNAM AND CIVIL RIGHTS ERAS

A. NETWORK TEXT ANALYSIS RESULTS

The analysis of the Vietnam and Civil Rights eras highlighted many symbols, stereotypes, buzzwords, and factoids that were quite common across all time periods. For this reason, and to show differences in the same time period, across conflict subjects and protest goals, the year 1965 is discussed in detail further.²²⁵ Identified words were broad in nature and generally reflected the social norms, policies, and leadership of the time. Some are more helpful in TAA than others. For example, *war*, *peace*, and *killing*, (shown in Tables 5 to 8 and appendix A) are ideas that the songwriters oppose. Words such as *marchin'*, *praying*, *hoping*, and *televised*, in Tables 5 to 8) tell what the TA may be doing in response to their disgust of those norms, policies, and leaders. These words may be useful for TAA, but high frequency words, such as *when*, *can*, and *all* (Table 5), which are identified as symbols because of their high density, conductivity, and consensus, may not be useful. While this suggests that pre-processing is a crucial step of this method, one should resist the temptation to haphazardly apply additional adjustments (i.e., delete) since this shifts the methodology from a proximity network text analysis toward a semantic content analysis. The appearance of high-frequency semantically charged words (e.g., not, no, we, or you) may actually provide insight into a TA when further examined.

Consider the visualization of the 1965 Civil Rights Policy Change network in Figure 11 and the behavioral indicators in Table 5. They highlight the fact that NTA can identify MISO relevant words in political protest songs. In this network, the word *not* is closely related to *war* by proximity. It appears more central than the word *peace*. This suggests that the group involved in policy change of the Civil Rights conflict is more oriented to an anti-war stance than a peaceful one.

²²⁵ Other visuals for the 1965 time period are included in appendix A.

Curiously, for the comparable 1965 Vietnam Policy Change network (Table 6), words such as *war*, *peace*, and *killing* are higher rated symbols for the Civil Rights conflict subject (Table 5) than they are for the Vietnam conflict (Table 6).

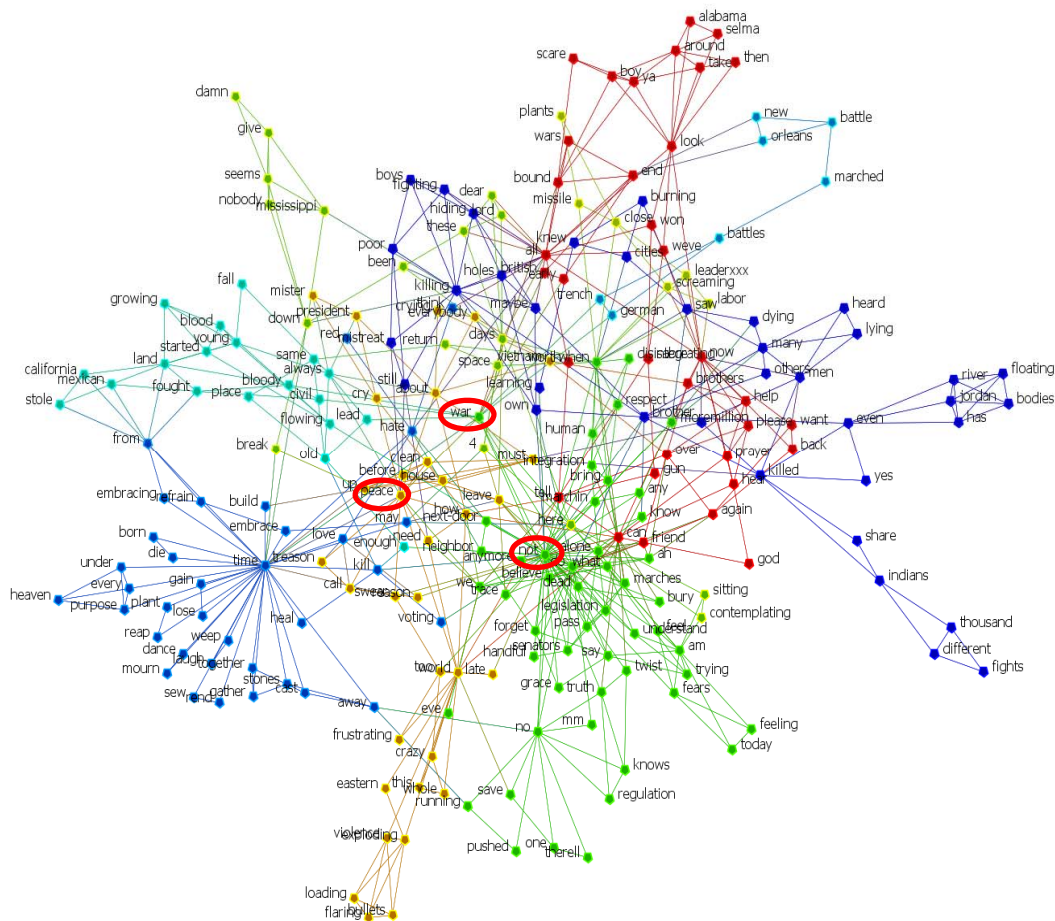
Table 5. Behavioral Indicators—1965, Civil Rights, Policy Change Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
help	(NONE)	scare	not
marchin'		reason	time
call		battles	war
anymore		German	brother
heaven		save	when
crying		learning	peace
		return	world
		break	can
		enough	killing
		British	all

Table 6. Behavioral Indicators—1965, Vietnam, Policy Change Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
marchin'	fall	devil	not
stones		deeds	all
hear		danced	we
purpose		swear	go
trying		puppet	were
open		flowing	down
clean		pajamas	time
damn		next-door	this
seven		surrenders	off
house		reason	please

Figure 11. 1965 Civil Rights Conflict Subject—Policy Change Goals
(Node Color by Newman Grouping)



The word “not” is closely related to “war” by proximity. Both also share the same Newman group (green). “Not” appears more central than the word “peace.” This suggests that the group involved in policy change is more oriented to an anti-war stance than a peaceful stance.

The symbols, buzzwords, stereotypes, and factoids are indeed illuminating but are difficult to compare with one another.²²⁶ Recognizable words were detected, but they are general in nature and not indicative of specific people, places, or events. For example, as Table 5 indicates, *British* and *German* were

²²⁶ Carley and Kaufer, “Semantic Connectivity,” 191-196; *Symbols* (high total degree, high betweenness, high consensus); *Factoids* (low total degree, low betweenness, high consensus); *Buzzwords* (low total degree, high betweenness, low consensus); *Stereotypes* (high total degree, high betweenness, low consensus).

identified as buzzwords and are some of the most specific words of the entire Vietnam and Civil Rights dataset. The sources of the words use them as historical allusions. *British* are referenced in Phil Ochs's "I Ain't Marchin' No More," which tells the chronological tale of tired American soldiers marching from the War of 1812 to the Bay of Pigs Invasion.²²⁷ *Germans* are mentioned in numerous songs throughout the dataset in reference to both World War I, touted as the last Great War, and World War II. While there may be a desire to connect the Germans to a traditional or conventional adversary when compared against the North Vietnamese, it is without reason. Further research into the dataset found that songs, such as Tom Paxton's "We Didn't Know" and Bob Dylan's "With God on our Side" from 1964, paint a general dislike for all war in general, even the wars against the Germans.²²⁸ Despite this explanation, it is odd that the words appear in the Civil Rights conflict subject (Table 5) and not the Vietnam one (Table 6).

This lack of specific words may be a result of a large sample or overall indicator of the culture of the case. Since the methodology included a default delete list, there were a large number of high frequency words not removed from the network that may have hidden important and specific words. The larger the network, the more random the results appear to be. Table 7 presents the large sample of all possible songs, across all protest goals over the entire 20-year Civil Rights and "Post Civil Rights" time periods. The words identified as symbols appear to be excellent candidates for addition to a delete list. Stereotypes, factoids, and buzzwords appear to be random words that provide no insight to the Civil Rights Movement. Table 8, which refines the same sample from Table 7 to the year 1965 has the same problem. It reflects a smaller time period, but multiple protest goals may skew the data. Using protest goals, time periods, and

²²⁷ Phil Ochs, "I Ain't Marchin' No More."

²²⁸ Paxton, "We Didn't Know"; Bob Dylan, "With God on Our Side." YouTube video. 7:06 From the album *The Times They are A-Changin'* released 1964. Posted by "#BobDylan." November 8, 2015. <https://youtu.be/WrbaT1AFvXw>.

conflict subjects was a great deal of help in querying specific information. When the less general behavioral indicators included in Tables 5 and 6 are compared against quite general indicators included in Tables 7 and 8, the argument gains some credibility.²²⁹

Table 7. Behavioral Indicators—1955-1975, Civil Rights, All Protest Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
ringing	check	bedroom	not
sent	prize	tiger	all
passing	nukes	tank	no
hill	ooooh	giant	up
tin	hoping	screams	can
tore	praying	swinging	down
beneath	televised	mission	we
mud	blowin'	brooms	out
ad	background	merchants	about
ticket	ooo	smash	do

Table 8. Behavioral Indicators—1965, Civil Rights, All Protest Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
ya	standing	work	not
please	eve	pain	all
believe	anymore	beating	get
friend	fall	gave	some
ah	wrong	ticket	no
delay	shake	rope	time
		pounding	do
		everyone	boy
		baggage	world
		good	up

²²⁹ I would have accepted this as the case, but the songs of the Irish Troubles case study tend to show specific words with details of key leaders and events that explain current behavior.

Despite the setback, the analysis of symbols did yield actionable results. For example, symbols identified in the earlier years (1962–1965) included *when*, *we*, *not*, *can*, and *all*. These same words appeared in later years (1972–1975) (Table 9). This could be seen as evidence for the inclusion of these words into a delete dictionary. Alternatively, one should understand the context of these words before such decisions are executed.

Table 9. Comparison of Symbols Across Time Periods and Conflict Subjects, All Protest Goals

1960-1964 Vietnam All Goals	1960-1964 Civil Rights All Goals	1972-1975 Vietnam All Goals	1972-1975 Post-Civil Rights All Goals
SYMBOLS—high consensus high degree high betweenness			
all	not	not	not
we	can	all	all
not	all	napalm	people
one	one	up	do
never	never	this	can
war	too	when	this
down	when	see	see
now	war	can	up
can	through	some	no
when	god	we	world

While the results of the NTA may have identified behavioral indicators as expected, further analysis is required for deeper insight and explanation. A cursory review of the NTA results suggests that the overall sentiment of the symbols is negative, which reflects the complex struggle that the Vietnam conflict and the Civil Rights Movement placed upon the nation. Although a few songs expressed support for the status quo (23 songs of 159), most protested a policy, regime, or social behavior.²³⁰ This also supports the notion that musicians of the time had no issue in illustrating a diagnostic frame to point out the many perceived problems. In retrospect, one possible issue is that there were too many

²³⁰ While there were some songs that supported the status quo for Vietnam, there was only one that could be viewed as supporting the status quo for Civil Rights.

perceived problems in the United States and abroad, making prognostic framing difficult. It was easy to say there was a problem, but hard to agree on a solution. In some cases, songs told stories of people successfully evading the draft.²³¹ Some expressed sympathy toward the Vietnamese.²³² Some displayed solemn sympathy toward soldiers in Vietnam.²³³ This framing problem, however, exists differently for the Civil Rights songs. These songs relied heavily on identifying a single perceived problem (race inequality), but understandably offered vague solutions. It could be the case that the songs were simply vehicles to gain awareness of the outrageous problem. Once one became involved in a movement, then a natural next step could be to understand the prognostic and motivational frames in a more intimate environment. In this manner, one does not divulge tactics or operations to the other side in a public forum.

Both conflicts existed concurrently and affected multiple target audiences. Looking at one conflict subject may be helpful in understanding the songwriter's intentions but may be unrealistic since the intended audiences would also be aware of the other conflicts. Just as is the case today, foreign policy and conflict butted up against domestic desire for social and policy change.

²³¹ Phull, *Story Behind the Protest Song*, 61–65; Arlo Guthrie, "Alice's Restaurant Massacre Illustrated," YouTube video, 18:37, from the album *Alice's Restaurant* released October 1967, posted by "Andrew Colunga," April 19, 2012, https://youtu.be/W5_8U4j51II; John Kay and Goldie McJohn, "Steppenwolf—Draft Resister," YouTube video, 3:22, from the album *Monster* released November 1969, posted by "Vietnam War Song Project," March 22, 2013, <https://youtu.be/3f7xBjTphaM>.

²³² Tom Paxton, "Talking Vietnam Potluck Blues," YouTube video, 3:24, from the album *Morning Again* released 1968, posted by "#TomPaxton," December 25, 2014, <https://youtu.be/HMHRayIRMvE>; Steve Miller, "Never Kill Another Man," YouTube video, 2:42 From the album *Number 5* released November 1970, posted by "#SteveMillerBand," December 3, 2014, <https://youtu.be/KCkFw3qjnO0>.

²³³ Kris Kristofferson, "Kris Kristofferson—Vietnam Blues," YouTube video, 2:31, from the single *Viet Nam Blues* released 1966, posted by "tejasyankee," September 24, 2014, <https://youtu.be/6JFHxxG208M>; Tom T. Hall, "Tom T. Hall—Mama Bake a Pie (Daddy Kill a Chicken)," YouTube video, 2:44, from the album *100 Children* released 1970, posted by "HumanTeethMarks," March 21, 2013, <https://youtu.be/CWsnafsO47Y>.

The shared symbols across conflict subjects also show how polarizing, yet moving these conflict subjects were. Could one be for policy change in Vietnam, but not during the Civil Rights Movement? Was one a distraction over the other?

B. INSEPARABLE CONFLICT SUBJECTS

President Lyndon B. Johnson exemplified how difficult symbolism was between both the Vietnam and Civil Rights conflict subjects. On the one hand, President Johnson personally favored action in both the Civil Rights Movement and Vietnam conflict. He sought policy change in the Civil Rights Movement and a difficult status quo maintenance in Vietnam. This mirrored what he told his biographer after his time in office:

I knew from the start . . . that I was bound to be crucified either way I moved. If I left the woman I really loved—the Great Society—in order to get involved in that bitch of a war on the other side of the world, then I would lose everything at home. All my programs. All my hopes to feed the hungry and shelter the homeless. All my dreams to provide education and medical care to the browns and the blacks and the lame and the poor. But if I left that war and let the Communists take over South Vietnam, then I would be seen as a coward and my nation would be seen as an appeaser and we would both find it impossible to accomplish anything for anybody anywhere on the entire globe.²³⁴

Johnson's biography notes that he hated how the military generals and the politicians created more reasons for the general public to demand both regime and policy change. In a nation in which speech is free, his name appeared often in protest music as part of the diagnostic (problem) frame. Songs such as Tom Paxton's "Lyndon Johnson Told the Nation," Bill Frederick's "Hey, Hey, LBJ," and

²³⁴ Doris Kearns Goodwin, *Lyndon Johnson and the American Dream: The Most Revealing Portrait of a President and Presidential Power Ever Written* (New York: Open Road, 2015) Kindle edition.

Country Joe and the Fish's "Super Bird" directly called out Johnson by name.²³⁵ Others like Gordon Lightfoot's "Black Day in July," J.B. Lenoir's "Vietnam (Blues)," and Tom Paxton's "We Didn't Know" referred to him simply by his presidential title, leaving room for some textual ambiguity.²³⁶

C. SUMMARY

While the methodology of NTA identified interesting behavioral indicators as symbols, stereotypes, buzzwords, and factoids in the political protest music of the Vietnam and Civil Rights Eras, it is difficult to quantify. The methodology illuminated words with varying degrees of degree, betweenness, and consensus, which require further analysis to fully understand the context and applicability to the target audiences. Additionally, the methodology did not specifically identify any important events, people, or organizations despite their occasional appearance in the songs (LBJ is mentioned in songs but is never highlighted by NTA). Also, the methodology does not detect audience reaction to the song to determine credibility. These issues support the assertion that while political protest music is important, there may be more than one way to analyze the data.

²³⁵ Tom Paxton, "Tom Paxton—Lyndon Johnson Told the Nation," YouTube video, 3:00, from the album *Ain't That News!* released 1965, posted by "Vietnam War Song Project," June 6, 2013, <https://youtu.be/uXcG3tXYNF8>; Bill Frederick, "Bill Frederick—Hey, Hey LBJ.," Joe McDonald, "Country Joe and the Fish "Superbird," YouTube video, 2:09, from the album *Electric Music for the Mind and Body* released May 11, 1967, posted by "sbritt," January 17, 2011, <https://youtu.be/lzZkZVu9fqY>.

²³⁶ Gordon Lightfoot, "Gordon Lightfoot—Black Day in July.," J.B. Lenoir, "J.B Lenoir—Vietnam Blues," YouTube video, 3:05, from the album *Alabama Blues* released in 1965, posted by "The Mad Toy," May 25, 2011, <https://youtu.be/Qh4CPCcwTsY>; Tom Paxton, "We Didn't Know," YouTube video, 2:23, from the album *Ain't That News* released 1965, posted by "#TomPaxton," December 25, 2014, <https://youtu.be/DULNTNQ5-G0>.

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VII. ANALYSIS AND DISCUSSION: THE TROUBLES OF IRELAND

A. INITIAL DATA ANALYSIS

The analysis of the Troubles, unlike the analyses of the Vietnam and Civil Rights eras, did identify key people, organizations, places, and events. The text from the Troubles contained slang words, irregular punctuation marks, and abbreviations than the previous case study.²³⁷

The songs of the Troubles highlight the Irish struggle against the British by selecting specific narrative points of view. In many cases, the change oriented songs (mainly “rebel” songs demanding policy, regime, social and territorial change), are directed at the second person. For all rebel change networks, the word “you,” usually directed at the British government, ranked highest when arranged by frequency (Table 10). It was used in general enough terms such that it could refer to the British Army, prison wardens, the monarchy, the police force, or the British Parliament. This is fascinating in light of the analysis of the TA. The rebel songs are directed at the British, which make them an intended TA. However, they are sung by and for the Irish, which is another intended TA. It is not often that one can make a single product that has positive intended effect on two different TAs.

The struggle between the Irish and the British from a narrative point of view is also displayed in the British loyalist, status-quo, protest goal network. The abnormally highly ranked word, “we,” reflects a desire to unite the United Kingdom, a contrast to the rebel desire to unite Ireland.

²³⁷ Though AutoMap has a feature to review British English, it did not help in this case. For this reason, the lyrics were run without much of the pre-processing (removal of high frequency words, spaces, etc.) that was done for the Vietnam and Civil Rights case. Since this problem was identified in the approach, a set of acceptable actions were also identified. Without a delete dictionary, the word list was sorted by frequency and the highest were removed. When visualized, all pendants and outliers were trimmed twice. In many cases this made the network much more manageable.

Additional analysis and understanding could greatly assist NTA in this case. The deliberate use of specific pronouns makes sense if one understands the goals. Any change-oriented goal attempts to diagnostically frame the problem around the British, while framing the solution(s) among the Irish people. It should be noted that the word, “we,” is regularly part of a standard delete dictionary. This example shows the need for human interface in the coding loop. Only by knowing the narrative of the Troubles, would one know that “we” is important and should not be discarded as simply a high frequency word.²³⁸

Table 10. The Troubles—Most Frequent Concepts by Protest Goal

	POLICY CHANGE	REGIME CHANGE	SOCIAL CHANGE	TERRITORY CHANGE	STATUS QUO
1	you	you	you	you	Sunday
2	we	we	I	in	we
3	their	in	we	I	bloody
4	them	British	my	we	how
5	your	your	your	up	long
6	our	come	bloody	they	when
7	me	out	they	out	they
8	they	our	down	Irish	out
9	up	go	long	like	our
10	out	will	again	come	song

B. RESULTS

This case exhibits how protest music contains highly symbolic words that represent greater conditions and vulnerabilities that may explain behavior, in this case, the (Northern) Irish desire to gain independence from Britain. As noted in Chapter VI, the words *British* and *German* appeared in the Civil Rights case in spite of no direct involvement in the conflict (Table 5). In that case, the

²³⁸ The only reason this was known is because early data coding kept track of narrative point of view.

references were historical allusions that not only connected past wars to the current conflict, but it also displayed a general distrust of war. In the Irish case, references to *England*, *English*, and *British* are plentiful and more importantly, are often categorized as symbols (Tables 11, 12, and 13). Without any knowledge of the Troubles in Ireland, a simple network text analysis provided insight as to the major belligerents of the conflict: Ireland and Britain. Further analysis, as anticipated, could offer a possible explanation into group behavior.

Table 11. The Troubles—Symbols by Protest Goal

	POLICY CHANGE	REGIME CHANGE	SOCIAL CHANGE	TERRITORY CHANGE	STATUS QUO
1	all	when	all	when	we
2	those	young	those	like	from
3	when	we	we	were	when
4	not	were	men	young	not
5	away	British	not	how	old
6	men	black	from	up	how
7	free	how	down	away	fought
8	we	like	out	black	will
9	out	men	free	not	England
10	ll	all	when	two	men

Symbols (high total degree, high betweenness, high consensus) identified from 20 songs during the Troubles in Ireland, arranged by five protest goals. England is mentioned in both rebel (noted here as “change”) and status quo song networks. Further analysis shows that the sentiment toward England is polar in these examples.

Table 12. Behavioral Indicators—Troubles, Status Quo Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
fine	begun	English	we
must		flag	from
Derry		proudly	when
colors		fighting	not
tonight		wall	old
Aughrim		same	fought
love		think	how
show		shame	will
roved		floating	England
beautiful		seeking	were

Table 13. Behavioral Indicators—Troubles, Regime Change Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
800	stay	proclaim	when
go		sad	young
show		week	we
without		told	were
we've		suppressed	British
too			black
fucking			how
ran			like
nineteen			men
rifles			all

Other indicators are also illuminating. Some words are explained in context, while others require further analysis. For example, words such as *black* and *800* (Table 13) are often explained in the songs in which they are mentioned,²³⁹ such as the song, “Come Out You Black and Tans,”²⁴⁰ which tells

²³⁹ It is interesting to note that both examples are from a second-person point of view: from the Irish, directed at the British.

listeners that the Irish had regular physical incidents with the “black and tans.” The song, “Go on Home British Soldiers,” similarly tells the how “for 800 years we’ve (Irish) fought you (British) without fear, and we’ll fight you for 800 more.”²⁴¹ This conveniently leads to the words, *Derry* and *Aughrim*, in Table 12. Minimal research showed that both are actual places in Ireland with especially significant history in the Irish struggle for independence as far back as the 17th century. Both places were important for the rebels that sought a free Ireland and those that supported the status quo, as both represented memorable military defeats for Ireland that are remembered today.²⁴²

The songs of the Irish Troubles yielded MISO relevant symbols, stereotypes, buzzwords, and factoids that upon further research, may explain the behavior of target audiences. This case provided this specific insight better than the Vietnam and Civil Rights case. It could be argued that the reason for this is because of the much smaller sample size and a single conflict subject. I argue that the cases are different because the music and target audiences are different

C. SUMMARY

The music of the Irish case study is highly specific and descriptive. In addition, these specific and descriptive words are arranged in such a manner that network text analysis can highlight them with minimal human effort. The songs themselves were so descriptive, that any listener can understand the context of identified words through NTA. This was a perceived blessing and curse. Some words stood out from the computer screen because they were explained

²⁴⁰ Dominic Behan, “Wolfe tones—Come Out Ye Black and Tans,” YouTube video, 2:59, performed by The Wolfetones from the album *Let the People Sing* released 1972, posted by “klassmotklass1,” March 16, 2012, <https://youtu.be/8s2MSVaXNqQ>.

²⁴¹ Tommy Skelly, “Eire Og—Go On Home British Soldiers,” YouTube Video, 3:25, performed by Eire Og, posted by “1916 Was Our Year Erin Go Bragh,” March 3, 2009, <https://youtu.be/O7De5LrbLKc>.

²⁴² *Wikipedia*, s.v. “Siege of Derry,” last modified November 19, 2015. https://en.wikipedia.org/wiki/Siege_of_Derry; *Wikipedia*, s.v. “Battle of Aughrim,” last modified July 1, 2015. https://en.wikipedia.org/wiki/Battle_of_Aughrim.

throughout the context of the song. Other words also stood out from the screen, but their reason was unknown. Words like *Maze* and *internment* were in the large lyric text files, but were not identified as symbolic through NTA. They stood out because they were awkward. There was a firm tone in disgust when these words were sung. If NTA could not identify these words, what other methods could be joined to better identify behavioral indicators in Irish political protest music?

VIII. CONCLUSION

A comparative analysis of the content of the music and associated media, such as videos and discussion forums, could help establish what themes are shared and where there is a meaningful variation.²⁴³

As the two case studies demonstrated, political protest music can increase our understanding of the information environment and allow MISO professionals access to a previously overlooked resource. Songs contain information that may help identify potential points of behavioral interest, which can be further examined during the formal target audience analysis phase to better understand why a target audience behaves as it does. Proper evaluation throughout the entire process will ensure that the MISO professional is always a sensor, seeking relevant information.

As described in Chapter II, changing behavior begins with the identification of existing behavior. This is difficult for outsiders and is therefore often given minimal effort. The conditions that explain existing behavior include situations, events, values, beliefs, and attitudes.²⁴⁴ To change behavior, one must leverage vulnerabilities such as motives, psychographics, demographics, and symbols.²⁴⁵ This thesis demonstrated that political protest music is a potential source for identifying some of these behavioral conditions and vulnerabilities. As noted in Chapters III and IV, music is a complex vehicle through which humans can communicate and express a range of emotions. It also allows movements to frame their grievances and outline their goals in a manner to which others can relate. That said, music can deceive. Happy sounding songs can tell sad tales. Visuals such as videos, costume, and related

²⁴³ Lemieux and Nill, "Music in Promoting (and Countering) Violent Extremism," 153.

²⁴⁴ United States Army, *ST 33-01: MISO Process*.

²⁴⁵ *Ibid.*

art can disguise any message. Lyrics, however, can provide a valuable source of prominent themes within a song.

In Chapter V, this thesis proposed an approach to identify symbols and other behavioral indicators in political protest music. Symbols, like behavior, are difficult for outsiders to understand. The use of network text analysis (NTA) to identify behavioral indicators such as symbols, factoids, stereotypes, and buzzwords can partially overcome this difficulty.²⁴⁶ However, it requires hard work. Without dedicating extraordinary resources to pre-processing details, such as building a thesaurus and delete dictionary designed for a specific target audience (TA), analysts may include an excess of high frequency words that may cloud the picture. NTA can be used with any potential target audience by any MISO professional. NTA can, and should, be used in concert with other methods of other sources of MISO relevant information.

The two cases provided in Chapters VI and VII demonstrated that while NTA identified behavioral indicators, a mixed methods approach may work best. The two cases, despite their English language lyrics, were completely different. As illustrated, some tactics and methods may work better in certain conditions. For the Vietnam and Civil Rights case, the lyrics were hostile toward the social norms, policies, and leadership of the time but generally focused on large problems such as *war* and *peace*. They contained very little specific information. By contrast, the Troubles case illuminated words tied to specific events, places, people and organizations.

There are other approaches that may assist in analyzing political protest music in the future. Lyrics may be scraped from sites or services like Snapchat, Vine, Twitter, Pandora, or YouTube in real-time. Key and repeated phrases can be identified and analyzed. These lines can be tied to key individuals who share,

²⁴⁶ Carley and Kaufer, "Semantic Connectivity," 191–196.

re-tweet, copy, or like them. These individuals can be linked to other more traditional social networks.

In short, protest music can play an important role in developing an understanding of the information environment beyond the MISO process. Military commanders can prioritize inbound information and intelligence. Intelligence analysts, interpreters, operators, and decision makers can look at target audience products differently with an understanding of what the target audience holds as symbolic or important. Additionally, and perhaps more interestingly, is the fact that one can use these same techniques to build credible MISO products based on a familiar in-group narratives that the target audiences already find credible.

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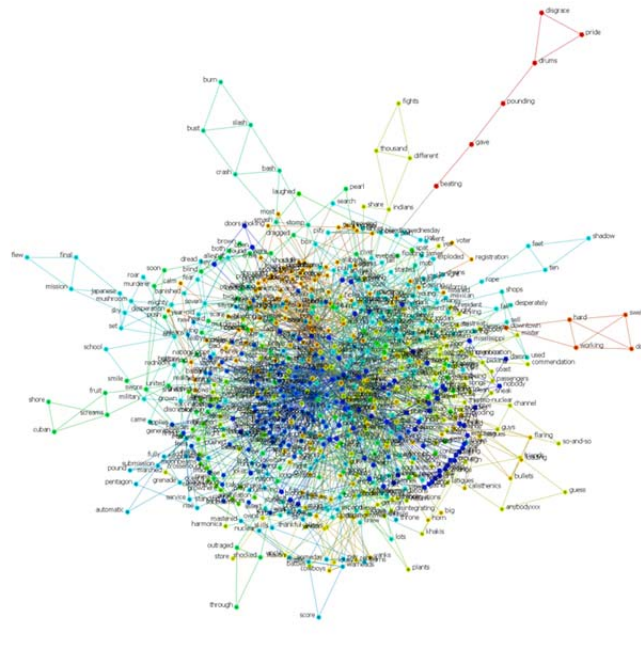
APPENDIX A. SELECTED “VIETNAM AND CIVIL RIGHTS” NETWORK ANALYSIS

Chapter VI discussed the analysis of sociograms and tables of words identified as symbols, stereotypes, factoids, and buzzwords. This appendix offers examples of the same time period (1965). Side by side, one can compare similar protest goals against the two major conflict subjects. For example, Figure 14 and Table 12, represent all protest goals of the Civil Rights conflict subject in 1965. These should be compared against Figure 15 and Table 13, which represent all protest goals of the Vietnam conflict subject in 1965.

As discussed in Chapter V, the nodes in the sociograms are colored using Newman grouping, a method used to identify close-knit communities, to enhance word relations.²⁴⁷ One can trace words by color (Newman group) to find related words. In many cases, the words are simply the words in close proximity. With this in mind, one can trace familiar song lyrics along the sociogram.

²⁴⁷ Girvan and Newman, “Community Structure.”

1968 CivilRightsPeace ActDate



STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
ya	standing	work	not
please	eve	pain	all
believe	anymore	beating	get
friend	fall	gave	some
ah	wrong	ticket	no
delay	shake	rope	time
		pounding	do
		everyone	boy
		baggage	world
		good	up

Figure 13. 1965 Vietnam Conflict Subject—All Protest Goals (Node Color by Newman Grouping)

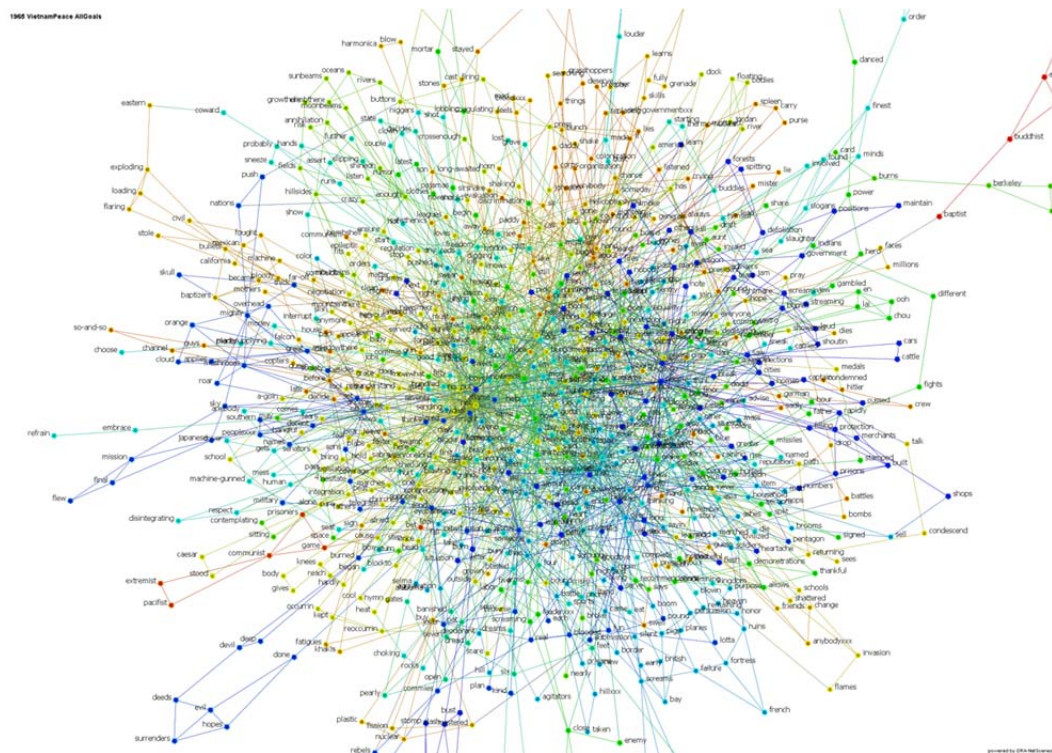


Table 15. Behavioral Indicators—1965, Vietnam, All Protest Goals

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
prayer	carry	yourselves	we
friend	anymore	power	not
ah	learns	yanks	world
brothers	eve	danced	up
delay	hoping	torture	time
hello	hold	typical	what
seventy	late	torturing	while
clean	aunt	work	were
	ask	wheat	when
	defense	puppet	all

1965 CivilRights RagnaChange

blow
vca

world, frustrating, too, whole, fancy, alive, sure, gained, case, regulation, attiles, may, 4, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 80

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
coming	(NONE)	boys	not
tell		downtown	say
over		smash	all
delay		change	street
praying		stomp	every
saying		crash	know
best		brooms	this
		bash	do
		save	because
		left	am

Figure 15. 1965 Vietnam Conflict Subject—Regime Change Goals
(Node Color by Newman Grouping)



Table 17. Behavioral Indicators—1965, Vietnam, Regime Change Goal

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
tell	(NONE)	stomp	not
thousand		smash	say
Vietnam		change	this
escalation		raining	all
everyone		bash	every
over		Saigon	go
delay		brooms	no
told		lobbing	do
though		crash	am
fear		slash	know

Figure 16. 1965 Civil Rights Conflict Subject—Regime Change Goals
(Node Color by Newman Grouping)



Table 18. Behavioral Indicators—1965, Civil Rights, Social Change Goal

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
no	(NONE)	feelin	not
moved		happens	people
say		shake	get
		whole	feels
		needs	do
		somebody	too
		big	around
		real	know
		upon	when
		deal	all

Figure 17. 1965 Vietnam Conflict Subject—Social Change Goals (Node Color by Newman Grouping)

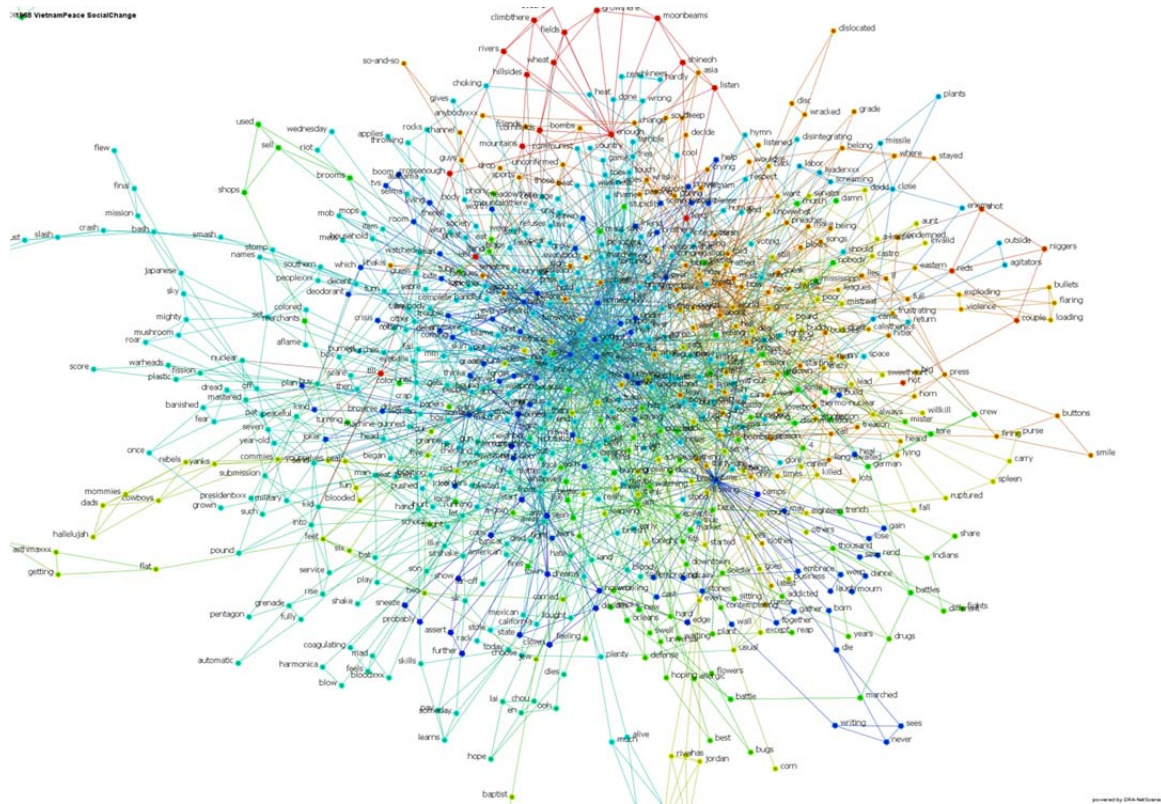
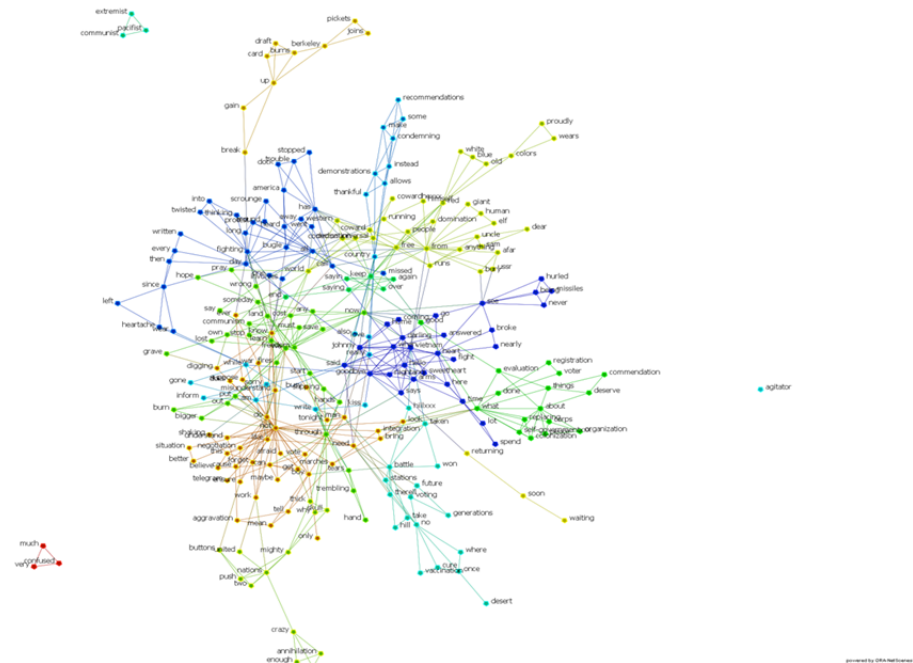


Table 19. Behavioral Indicators—1965, Vietnam, Social Change Goal

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
marchin	profits	baptist	not
sir		buddhist	all
plenty		reason	say
except		smash	from
which		stomp	am
blasted		swear	some
room		fatigues	time
clothes		bash	every
career		crash	about
a-goin		brooms	get

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
over	where	(NONE)	not
again			what
say			no
saying			nations
			boy
			do
			keep

1965 VietnamPeace StatusQue



STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
sam	where	break	not
over	waiting	returning	from
again		also	through
say		busy	we
saying		elf	all
sweetheart			fighting
gone			keep
lot			johnny
arms			said
spend			day

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APPENDIX B. SELECTED “TROUBLES” NETWORK ANALYSIS

Chapter VII discussed the analysis of sociograms and tables of words identified as symbols, stereotypes, factoids, and buzzwords. This appendix offers additional visuals from the different protest goals within the conflict subject, the Troubles.

As discussed in Chapter V, the nodes in the sociograms are colored using Newman grouping, a method used to identify close-knit communities, to enhance word relations.²⁴⁸ One can trace words by color (Newman group) to find related words. In many cases, the words are simply the words in close proximity. With this in mind, one can trace familiar song lyrics along the sociogram

²⁴⁸ Girvan and Newman, “Community Structure.”

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
800	(NONE)	hearts	all
fight		pages	those
ah		open	when
made			not
we've			away
la			men
walls			free
tiocfaidh			we
anymore			out
ran			ll

Figure 21. Troubles Conflict Subject—Regime Change Network

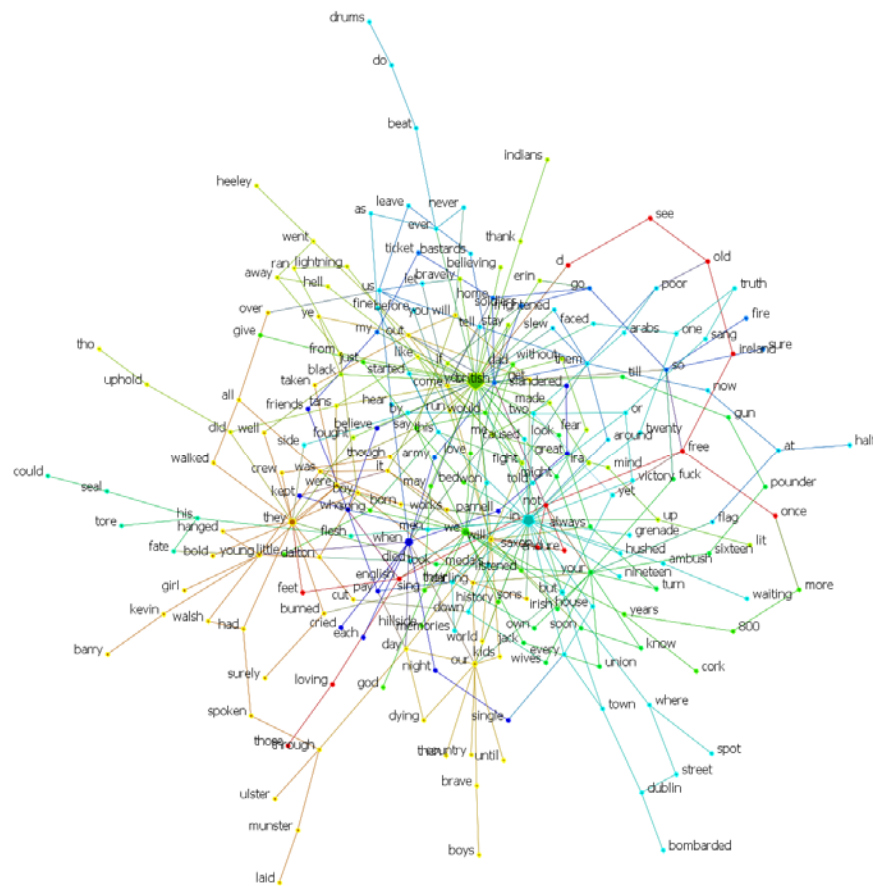


Table 23. Behavioral Indicators—Troubles Regime Change Network

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
800	stay	proclaim	when
go		sad	young
show		week	we
without		told	were
we've		suppressed	British
too			black
fucking			how
ran			like
nineteen			men
rifles			all

Figure 22. Troubles Conflict Subject—Social Change Network

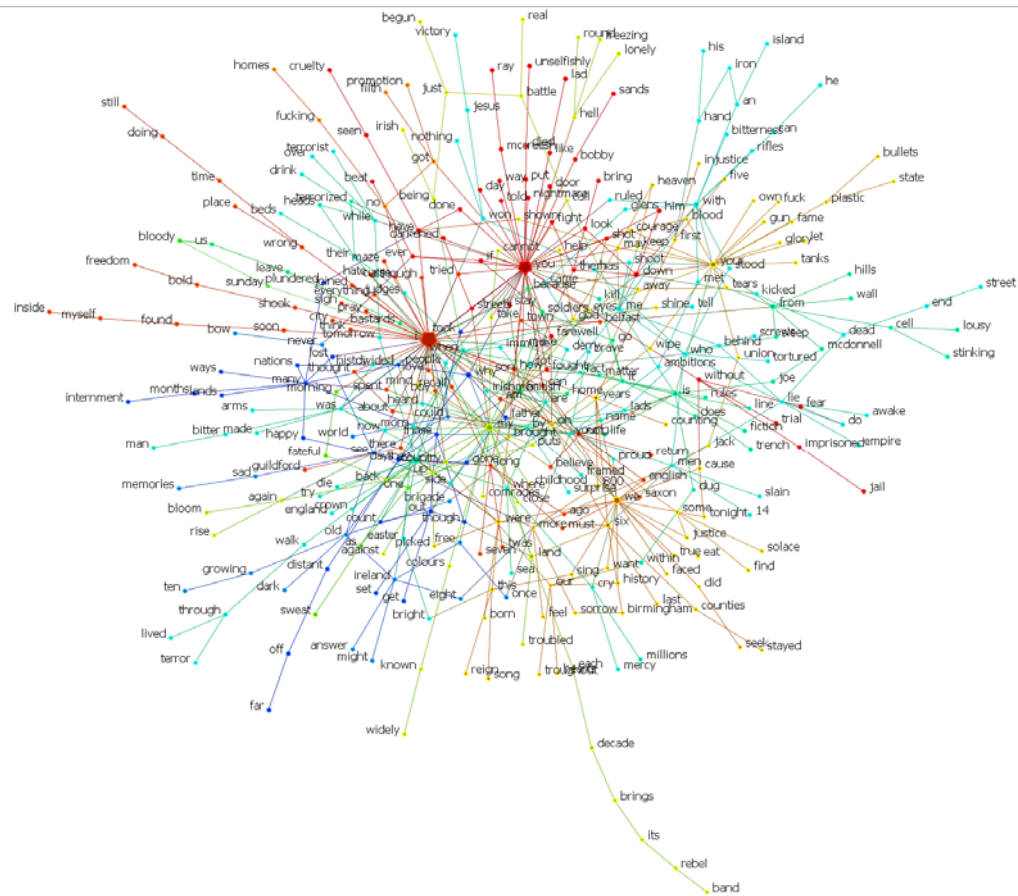


Table 24. Behavioral Indicators—Troubles Social Change Network

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
Sunday	join	freezing	all
800		bard	those
we've		carve	we
fight		against	men
anymore		winners	not
round			from
yard			down
bloom			out
band			free
Kept			when

Figure 23. Troubles Conflict Subject—Status Quo Network

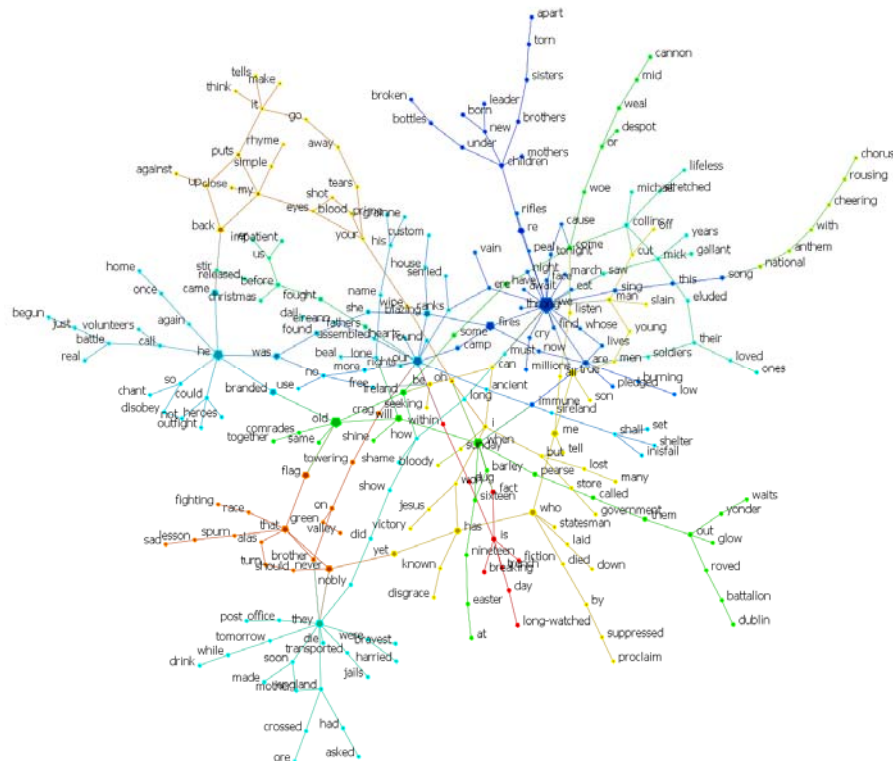


Table 25. Behavioral Indicators—Troubles Status Quo Network

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
Sunday	(NONE)	English	we
bloody		flag	from
long		proudly	when
tonight		fighting	not
song		same	old
away		think	how
tears		wall	fought
roved		shame	will
show		floating	England
nobly		seeking	men

Figure 24. Troubles Conflict Subject—Territorial Change Network

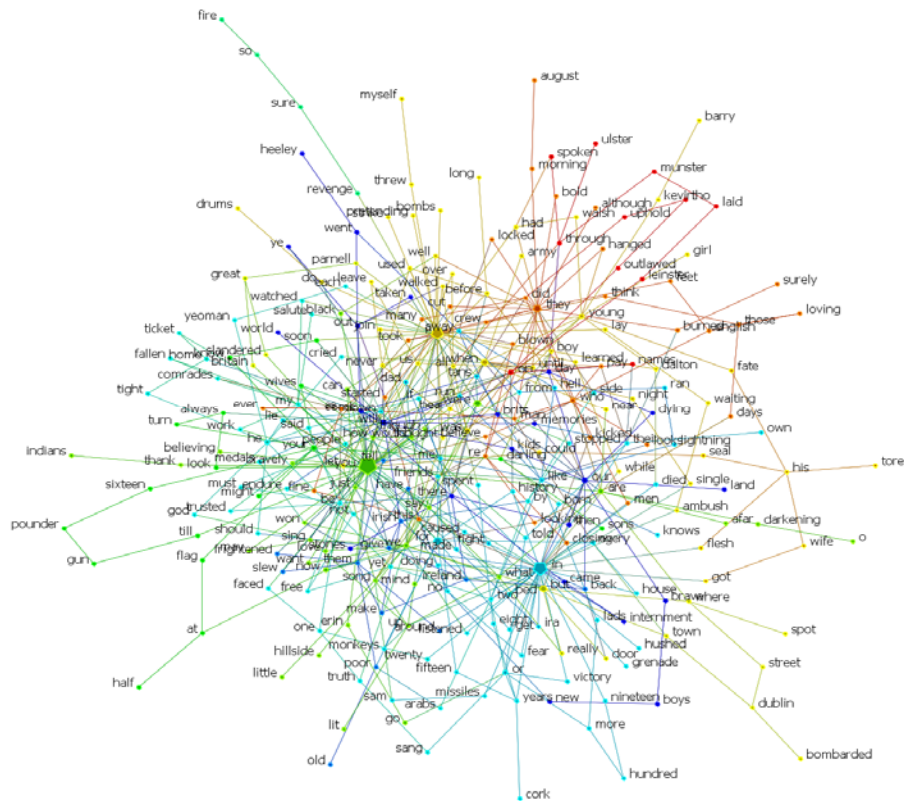


Table 26. Behavioral Indicators—Troubles Territorial Change Network

STEREOTYPES	FACTOIDS	BUZZWORDS	SYMBOLS
high consensus high degree low betweenness	high consensus low degree low betweenness	low consensus low degree high betweenness	high consensus high degree high betweenness
Irish	(NONE)	bow	when
ah		pages	like
make			were
la			young
tiocfaidh			how
ran			up
rifles			away
take			black
mind			not
hell			two

APPENDIX C. DISCOGRAPHY (VIETNAM AND CIVIL RIGHTS ERA)

1955

Song: We Shall Not Be Moved

Performer: Pete Seeger

Songwriters: Traditional —Paul Heaton, Ian Peter Cullimore, Pete Seeger

Song: Where Have All The Flowers Gone?

Performer: Pete Seeger

Songwriter: Pete Seeger

1956

Song: Black and White

Performer: Pete Seeger

Songwriter: David Arkin

1958

Song: Prayer For Peace

Performer: Perry Como

Songwriter: Norman Gimbel

1959

Song: Turn! Turn! Turn! (To Everything There is a Season)

Performer: Pete Seeger

Songwriters: Pete Seeger, King Solomon

Song: We Shall Overcome

Performer: Pete Seeger (VARIOUS)

Songwriters: Zilphia Horton, Frank Hamilton, Guy Carawan, Pete Seeger (VARIOUS)

Song: We Will All Go Together When We Go

Performer: Tom Lehrer

Songwriters: Tom Lehrer

1961

Song: Where Have All The Flowers Gone?

Performer: The Kingston Trio

Songwriters: Pete Seeger, Joe Hickerson

1962

Song: Vietnam

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: Where Have All The Flowers Gone?

Performer: Peter, Paul, and Mary

Songwriters: Pete Seeger, Joe Hickerson

1963

Song: Alabama

Performer: John Coltrane

Songwriter: John Coltrane

Song: Blowin' in the Wind

Performer: Bob Dylan

Songwriter: Bob Dylan

Song: Eyes on the Prize (Hold On)

Performer: Various (Pete Seeger)

Songwriters: Traditional (Modern version attributed to Alice Wine)

Song: In The Hills Of Shiloh

Performer: The New Christy Minstrels

Songwriter: Shel Silverstein

Song: Masters of War

Performer: Bob Dylan

Songwriter: Bob Dylan

Song: We Shall Overcome

Performer: Joan Baez

Songwriters: Zilphia Horton, Frank Hamilton, Guy Carawan, Pete Seeger
(VARIOUS)

1964

Song: A Change is Gonna Come

Performer: Sam Cooke

Songwriter: Sam Cooke

Song: One More Parade

Performer: Phil Ochs

Songwriter: Phil Ochs

(1964, continued)

Song: Talking Vietnam

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: The Times They Are a Changin'

Performer: Bob Dylan

Songwriter: Bob Dylan

Song: Universal Soldier

Performer: Buffy Sainte-Marie

Songwriter: Buffy Sainte-Marie

Song: What Did You Learn in School Today?

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: With God On Our Side

Performer: Bob Dylan

Songwriter: Bob Dylan

1965

Song: Business Goes on as Usual

Performer: Chad Mitchell Trio

Songwriters: Fred Hellerman, Fran Minkoff

Song: Business Goes on as Usual

Performer: John Denver

Songwriters: Fred Hellerman, Fran Minkoff

Song: Buy a Gun For Your Son

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: Dawn of Correction

Performer: The Spokesmen

Songwriters: John Madara, David White, Raymond Gilmore

Song: Dear Uncle Sam

Performer: Loretta Lynn

Songwriter: Loretta Lynn

(1965, continued)

Song: Draft Dodger Rag

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: Eve of Destruction

Performer: Barry McGuire

Songwriter: P. F. Sloan (born Philip Gary Schlein)

Song: Goodbye to Vietnam

Performer: Kitty Hawkins

Songwriter: Tom T. Hall

Song: Goodman, Schwerner and Chaney

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: Hello Vietnam

Performer: Johnnie Wright

Songwriter: Tom T. Hall

Song: I Ain't Marching Anymore

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: I-Feel-Like-I'm-Fixin'-To-Die Rag

Performer: Country Joe and the Fish

Songwriter: Joe McDonald

Song: Lyndon Johnson Told the Nation

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: Maggie's Farm

Performer: Bob Dylan

Songwriter: Bob Dylan

Song: People Get Ready

Performer: The Impressions

Songwriter: Curtis Mayfield

Song: The War Drags On

Performer: Donovan

Songwriter: Mick Softley

(1965, continued)

Song: Trouble Everyday
Performer: Mothers of Invention
Songwriter: Frank Zappa

Song: Turn! Turn! Turn!
Performer: The Byrds
Songwriters: Pete Seeger, King Solomon

Song: Universal Coward
Performer: Jan Berry (Jan and Dean)
Songwriters: Jan Berry, Jill Gibson, and George Tipton

Song: Universal Soldier
Performer: Donovan
Songwriter: Buffy Sainte-Marie

Song: Vietnam (Blues)
Performer: J.B. Lenoir
Songwriter: J.B. Lenoir

Song: We Didn't Know
Performer: Tom Paxton
Songwriter: Tom Paxton

Song: We Seek No Wider War
Performer: Phil Ochs
Songwriter: Phil Ochs

Song: We Shall Not Be Moved
Performer: The Seekers
Songwriter: Traditional

Song: What The World Needs Now Is Love
Performer: Jackie DeShannon
Songwriters: Hal David, Burt Bacharach

1966

Song: (If You Love Your Uncle Sam) Bring Them Home
Performer: Pete Seeger
Songwriter: Pete Seeger

(1966, continued)

Song: Alabama Blues
Performer: J.B. Lenoir
Songwriter: J.B. Lenoir

Song: Beau John
Performer: Tom Paxton
Songwriter: Tom Paxton

Song: Down in Mississippi
Performer: J.B. Lenoir
Songwriter: J.B. Lenoir

Song: I Am a Lucky One
Performer: Barry Sadler
Songwriter: Barry Sadler

Song: Last Train To Clarksville
Performer: The Monkees
Songwriters: Bobby Hart, Tommy Boyce

Song: My Son John
Performer: Tom Paxton
Songwriter: Tom Paxton

Song: Society's Child
Performer: Janis Ian
Songwriter: Janis Ian

Song: The Ballad of the Green Berets
Performer: Barry Sadler
Songwriters: Barry Sadler, Robin Moore

Song: The Soldier Has Come Home
Performer: Barry Sadler
Songwriter: Barry Sadler

Song: Vietnam Blues
Performer: Jack Sanders
Songwriter: Kris Kristofferson

1967

Song: Alice's Restaurant Massacree
Performer: Arlo Guthrie
Songwriter: Arlo Guthrie

(1967, continued)

Song: Draft Morning

Performer: The Byrds

Songwriters: David Crosby, Roger McGuinn, Chris Hillman

Song: Hey, Hey, LBJ

Performer: Bill Frederick

Songwriter: Bill Frederick

Song: I Shall Not Be Moved

Performer: Ella Fitzgerald

Songwriter: Traditional

Song: On the Path to Glory

Performer: Petula Clark

Songwriter: Petula Clark

Song: Only a Boy

Performer: Jan and Dean

Songwriters: Jan Berry, Fred Wieder, and Don Altfeld

Song: Saigon Bride

Performer: Joan Baez

Songwriter: Nina Duscheck

Song: Super Bird

Performer: Country Joe and the Fish

Songwriter: Joe McDonald

Song: The Motor City is Burning

Performer: John Lee Hooker

Songwriter: Albert B. Smith

Song: Underdog

Performer: Sly and the Family Stone

Songwriter: Sylvester Stewart

Song: Waist Deep in the Big Muddy

Performer: Pete Seeger

Songwriter: Pete Seeger

1968

Song: $2 + 2 = ?$

Performer: Bob Seger System

Songwriters: Bob Seeger, (Harold Faltermeyer and Keith Forsey)

(1968, continued)

Song: Abraham, Martin, and John

Performer: Dion

Songwriter: Dick Holler

Song: Black Day in July

Performer: Gordon Lightfoot

Songwriter: Gordon Lightfoot

Song: Butcher's Tale (Western Front 1914)

Performer: The Zombies

Songwriter: Chris White

Song: Chicago

Performer: Graham Nash

Songwriter: Graham Nash

Song: Cloud Nine

Performer: The Temptations

Songwriters: Norman Whitfield, Barret Strong

Song: Corporal Clegg

Performer: Pink Floyd

Songwriter: Roger Waters

Song: I Don't Wanna Go To Vietnam

Performer: John Lee Hooker

Songwriter: John Lee Hooker

Song: Say it Loud (I'm Black and I'm Proud)

Performer: James Brown

Songwriters: James Brown, Alfred Ellis

Song: Talking Vietnam Potluck Blues

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: The Ballad of The Yellow Beret

Performer: The Beach Bums (AKA Doug Brown & The Omens), Includes Bob Seger

Songwriter: D. Dodger

(1968, continued)

Song: The War Is Over

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: Unknown Soldier

Performer: The Doors

Songwriters: Jim Morrison, Robby Krieger, Ray Manzarek, John Densmore

Song: White Boots Marching In A Yellow Land

Performer: Phil Ochs

Songwriter: Phil Ochs

Song: Zor And Zam

Performer: Monkees

Songwriters: Bill Chadwick, John Chadwick

1969

Song: 21st Century Schizoid Man

Performer: King Crimson

Songwriter: Peter Sinfield

Song: Black Pearl

Performer: Sonny Charles and the Checkmates

Songwriters: Phil Spector, Toni Wine, Irwin Levine

Song: Draft Resister

Performer: Steppenwolf

Songwriters: John Kay , Goldie Mcjohn

Song: Fortunate Son

Performer: Creedence Clearwater Revival

Songwriter: John Fogerty

Song: Galveston

Performer: Glen Campbell

Songwriter: Jimmy Webb

Song: Gimme Shelter

Performer: Rolling Stones

Songwriters: Mick Jagger, Keith Richards

Song: Give Peace A Chance

Performer: Plastic Ono Band

Songwriter: John Lennon

(1969, continued)

Song: Harold Land

Performer: Yes

Songwriters: Jon Anderson, Chris Squire, Bill Bruford

Song: In the Ghetto

Performer: Elvis Presley

Songwriter: Mac Davis

Song: Jimmy Newman

Performer: Tom Paxton

Songwriter: Tom Paxton

Song: Machine Gun

Performer: Jimi Hendrix

Songwriter: Jimi Hendrix

Song: Message From a Black Man

Performer: The Temptations

Songwriters: Norman Whitfield, Barret Strong

Song: One Tin Soldier

Performer: Original Caste

Songwriters: Dennis Lambert, Brian Potter

Song: Simple Song of Freedom

Performer: Bobby Darin

Songwriter: Bobby Darin

Song: Simple Song of Freedom

Performer: Tim Hardin

Songwriter: Bobby Darin

Song: Some Mother's Son

Performer: The Kinks

Songwriter: Ray Davies

Song: Sweet Cherry Wine

Performer: Tommy James and the Shondells

Songwriters: Richard Grasso, Tommy James

Song: The Night They Drove Old Dixie Down

Performer: The Band

Songwriter: Robbie Robertson

(1969, continued)

Song: The Yard Went On Forever

Performer: Richard Harris

Songwriter: Jimmy Webb

Song: Vietnam

Performer: Jimmy Cliff

Songwriter: Jimmy Cliff

Song: Wooden Ships

Performer: Jefferson Airplane

Songwriters: David Crosby, Stephen Stills, Paul Kanter

Song: Wooden Ships

Performer: Crosby, Stills & Nash and Jefferson Airplane

Songwriters: David Crosby, Stephen Stills, Paul Kanter

1970

Song: Abraham, Martin, and John

Performer: Harry Belafonte

Songwriter: Dick Holler

Song: American Woman

Performer: The Guess Who

Songwriters: Randy Bachman, Burton Cummings, Garry Peterson, Jim Kale

Song: Ball of Confusion (That's What the World Is Today)

Performer: The Temptations

Songwriters: Norman Whitfield, Barret Strong

Song: Business Goes on as Usual

Performer: Roberta Flack

Songwriters: Fred Hellerman, Fran Minkoff

Song: Child in Time

Performer: Deep Purple

Songwriters: Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord, Ian Paice

Song: Human Being Lawnmower

Performer: MC5

Songwriters: Rob Tyner, Fred Smith, Wayne Kramer, Dennis Tomich, Michael Davis, Robert Derminer

(1970, continued)

Song: It Better End Soon

Performer: Chicago

Songwriters: Robert Lamm, Walter Parazaider, Terry Kath

Song: Lucky Man

Performer: Emerson, Lake and Palmer

Songwriter: Greg Lake

Song: Mama Bake a Pie (Daddy Kill a Chicken)

Performer: Tom T. Hall

Songwriter: Tom T. Hall

Song: Never Kill Another Man

Performer: the Steve Miller Band

Songwriter: Steve Miller

Song: Ohio

Performer: Crosby, Stills, Nash & Young

Songwriter: Neil Young

Song: Running Gun Blues

Performer: David Bowie

Songwriter: David Bowie

Song: Southern Man

Performer: Neil Young

Songwriter: Neil Young

Song: Stoned Love

Performer: The Supremes

Songwriters: Ken Thomas (Yennek Samoht), Frank E. Wilson

Song: Stop the War Now

Performer: Edwin Starr

Songwriters: Norman Whitfield, Barrett Strong

Song: The American Ruse

Performer: MC5

Songwriters: Rob Tyner, Fred Smith, Wayne Kramer, Dennis Tomich, Michael Davis, Robert Derminer

Song: War

Performer: Edwin Starr

Songwriters: Norman Whitfield, Barrett Strong

(1970, continued)

Song: War Pigs

Performer: Black Sabbath

Songwriters: Tony Iommi, Ozzy Osbourne, Geezer Butler, Bill Ward

Song: What's Going On

Performer: Marvin Gaye

Songwriters: Al Cleveland, Renaldo Benson, Marvin Gaye

1971

Song: Ballad of Penny Evans

Performer: Steve Goodman

Songwriter: James Henry Miller

Song: Bring The Boys Home

Performer: Freda Payne

Songwriters: Angelo Bond, General Johnson, Greg Perry

Song: Classified 1A

Performer: Cher

Songwriter: Sony Bono

Song: Happy Xmas (War Is Over)

Performer: Plastic Ono Band

Songwriters: John Lennon, Yoko Ono

Song: Imagine

Performer: John Lennon

Songwriter: John Lennon

Song: Military Madness

Performer: Graham Nash

Songwriter: Graham Nash

Song: One Tin Soldier

Performer: Coven

Songwriters: Dennis Lambert, Brian Potter

Song: Paradise

Performer: John Prine

Songwriter: John Prine

Song: Peace Train

Performer: Cat Stevens

Songwriter: Cat Stevens

(1971, continued)

Song: People, Let's Stop the War
Performer: Grand Funk Railroad
Songwriter: Mark Farmer

Song: Readjustment Blues
Performer: John Denver
Songwriter: Bill Danoff

Song: Sam Stone
Performer: John Prine
Songwriter: John Prine

Song: Singing in Vietnam Talking Blues
Performer: Johnny Cash
Songwriter: Johnny Cash

Song: Student Demonstration Time
Performer: The Beach Boys
Songwriters: Jerry Leiber, Mike Stoller, Mike Love

Song: The Night They Drove Old Dixie Down
Performer: Joan Baez
Songwriter: Robbie Robertson

The Revolution Will Not Be Televised
Performer: Gil Scott-Heron
Songwriter: Gil Scott-Heron

Song: Your Flag Decal Won't Get You Into Heaven Anymore
Performer: John Prine
Songwriter: John Prine

1972

Song: Alabama
Performer: Neil Young
Songwriter: Neil Young

Song: Black and White
Performer: Three Dog Night
Songwriter: David Arkin

(1972, continued)

Song: Love Train

Performer: The O'Jays

Songwriters: Kenny Gamble, Leon Hugg

Song: Napalm Sticks to Kids

Performer: Covered Wagon Musicians

Songwriters: Various (Air Force and Army GIs attached to the 1st Air Cavalry in Vietnam)

Song: The Great Compromise

Performer: John Prine

Songwriter: John Prine

Song: War Song

Performer: Neil Young and Graham Nash

Songwriters: Neil Young, Graham Nash

1973

Song: Daniel

Performer: Elton John

Songwriters: Elton John, Bernie Taupin

Song: Hallelujah Day

Performer: Jackson 5

Songwriters: Freddie Perren, Christine Yarian

Song: Living for the City

Performer: Stevie Wonder

Songwriter: Stevie Wonder

Song: Lost in the Flood

Performer: Bruce Springsteen

Songwriter: Bruce Springsteen

Song: The Motor City is Burning

Performer: MC5

Songwriter: Albert B. Smith

1974

Song: Billy Don't Be a Hero

Performer: Paper Lace (UK), Bo Donaldson and The Heywoods (US)

Songwriters: Mitch Murray, Peter Callander

1975

Song: Fight the Power

Performer: The Isley Brothers

Songwriters: Ernie Isley, O'Kelly Isley, Ronald Isley, Marvin Isley, Rudolph Isley

Song: Give the People What they Want

Performer: The O'Jays

Songwriters: Kenny Gamble, Leon Huff

Song: The Night They Drove Old Dixie Down

Performer: Johnny Cash

Songwriter: Robbie Robertson

APPENDIX D. DISCOGRAPHY (IRISH TROUBLES)

Song: Joe McDonnell
Performer: The Wolfetones
Songwriter: Brian Warfield
Year: 1983

Song: Tíocfiadh Ar La / The SAM Song (Up the Ra)
Performer: The Irish Brigade
Songwriter: Gerry O'Glacain
Year: est. late 1980s

Song: Go on Home British Soldiers
Performer: Various
Songwriter: Tommy Skelly
Year: Unknown

Song: A Soldier's Song (National Anthem)
Performer: Various
Songwriter: Peadar Kearney
Year: 1907

Song: The Guildford Four
Performer: The Wolfetones
Songwriter: Brian Warfield
Year: 1987

Song: Come Out Ye Black and Tans
Performer: Various
Songwriter: Dominic Behan
Year: prior to 1972

Song: Michael (Collins)
Performer: John McEvoy
Songwriter: John McEvoy
Year: 1989

Song: Plastic Bullets
Performer: The Wolfetones
Songwriter: Brian Warfield
Year: 1985

Song: Rifles of the IRA
Performer: The Wolfetones
Songwriter: Brian Warfield
Year: 1968

Song: Streets of Sorrow (played with "Birmingham Six")
Performer: The Pogues
Songwriter: Terry Woods
Year: 1988

Song: Birmingham Six (played with "Streets of Sorrow")
Performer: The Pogues
Songwriter: Shane McGowan
Year: 1988

Song: Sunday Bloody Sunday
Performer: U2
Songwriter: Bono and The Edge
Year: 1983

Song: Valley of Knockanure
Performer: Various
Songwriter: Bryan MacMahon
Year: prior to 1966

Song: The Men Behind the Wire
Performer: Pat and The Barleycorn
Songwriter: Pat McGuigan
Year: 1971

Song: Let the People Sing
Performer: The Wolfetones
Songwriter: Brian Warfield
Year: 1971

Song: Boys of the Old Brigade
Performer: Pat and The Barleycorn
Songwriter: Pat McGuigan
Year: 1971

Song: (Join) The British Army
Performer: Various
Songwriter: Various / Traditional
Year: unknown

Song: Ulster
Performer: Sham69
Songwriter: Jimmy Pursey
Year: 1977

Song: The Sash (Me Father Wore)
Performer: Various
Songwriter: Traditional
Year: early 19th century

Song: The Island
Performer: Paul Brady
Songwriter: Paul Brady
Year: 1985

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LIST OF REFERENCES

I separated the referenced songs and texts into two sections. The songs listed only include those specifically noted in the thesis text by songwriter. Interviews of musicians from films are also included in this audiovisual section. The songs include a YouTube uniform resource locator (URL) for quick access. Songs used for the research itself are included separately in a discography in appendices D (Vietnam and Civil Rights) and E (Troubles of Ireland).

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